



# bulletin

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## Palace for Pigeons: Restoring a Roman Dovecote in the Kharga Oasis

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NICHOLAS WARNER**

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The North Kharga Oasis Survey (NKOS) of the American University in Cairo, co-directed by Salima Ikram and Corinna Rossi, has been working in the Kharga Oasis since 2000. The survey has identified and recorded a variety of late-Roman sites, dating from the 3rd to the 5th centuries AD and earlier, that contain mud brick forts, temples, and settlements. One most unusual building that exists in conjunction with the settlement site and temple of Ain al-Dabashiya is a pigeon tower. Although pigeon towers are documented in Egypt at least from the Middle Kingdom onward—a wooden model from Deir el-Bersha, now in the Cairo Museum (JE 34293)—very few actual examples of this building type have been preserved. All date from the Roman era, with those of Karanis (Kom Aushim) in the Fayyum being the best-known and most thoroughly documented to date (Husselman 1953: 81-91).

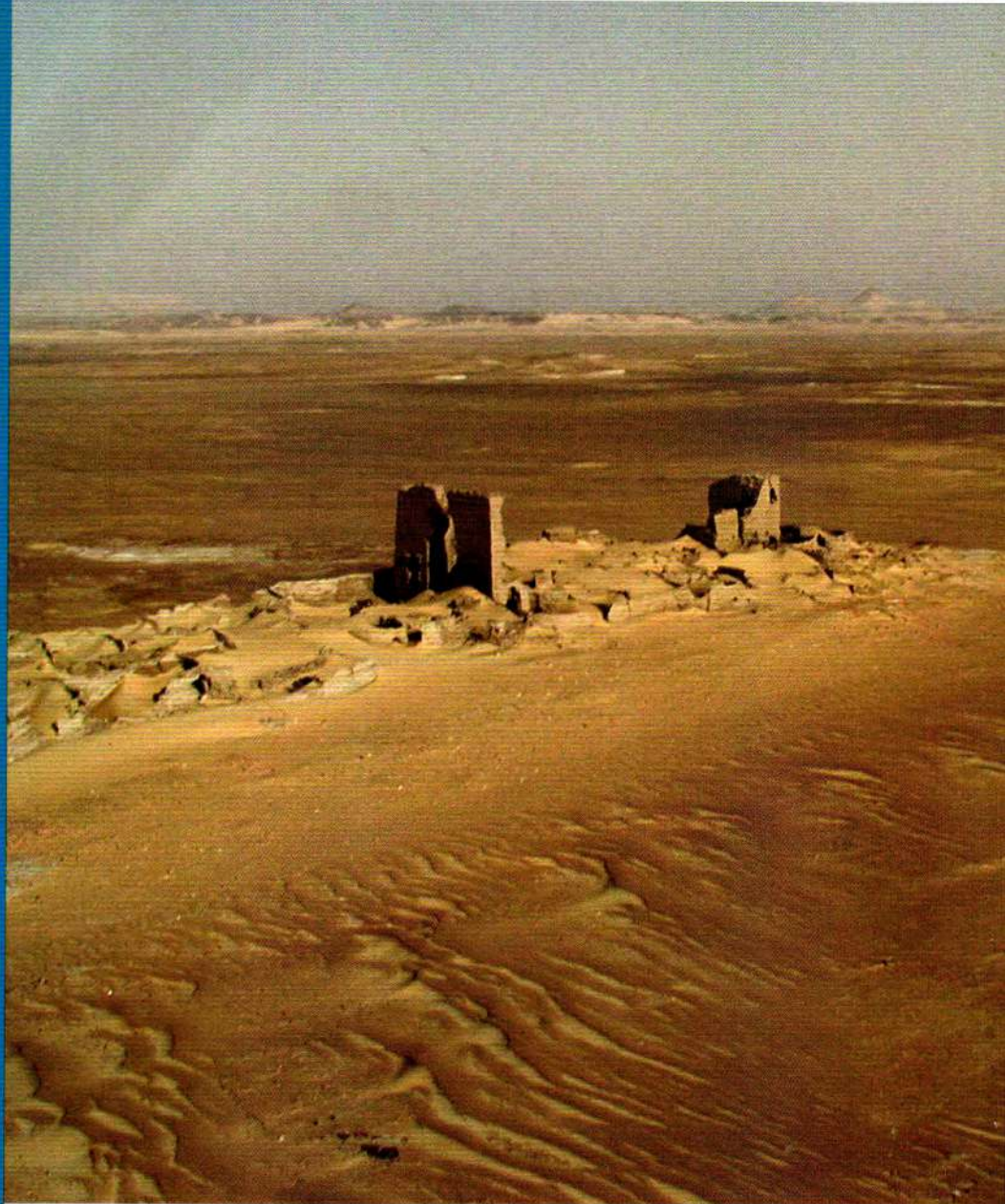


Fig. 1: An aerial view of the site of Ain al-Dabashiya. Photo by R. Knisely-Marpole, ©NKOS

### *Pigeon Tower*

The site of Ain al-Dabashiya is located some 18 kilometers north of Kharga Town and currently lies within the desert. In addition to a large mud brick temple, al-Dabashiya possesses a series of wells and springs, field systems, a pigeon tower to the north, an administrative centre and grain processing facility to the north-east, outbuildings to the south, and an extensive cemetery to the west and north-west (fig. 1). The pigeon tower at this site is by no means the only example in Kharga—remains of others exist at the sites of Umm al-Dabadib, Beleida, Qurn al-Gennah, Bir al-Gebel, and Nessima. Of these, however, the tower at al-Dabashiya is by far the best preserved and most representative.

A survey of the pigeon tower carried out in earlier seasons revealed it to be a carefully designed building of great intrinsic interest. The structure was originally founded directly

on a rock crust over the desert tafla, lower on its south side than on the north. The tower has a rectangular plan of 5.1 (east to west) x 7.7 meters (north to south), rising to a height of 8 meters. Its central masonry core has a repetitive series of nesting niches, and is surrounded by a corridor and external wall that is also covered internally with a regular chequerboard of niches. The central block is raised on a foundation of six courses that also projects about 7 cm from the face of the brickwork above it. The surrounding walls are built plumb internally, but have an inclination of 4 centimeters in every meter on the outside. The exterior corners of the tower are elegantly rounded above the height of two meters to combat wind erosion (figs. 2 and 12).

Access to the interior for humans was provided by a number of cantilevered projecting wooden



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# FROM THE DIRECTOR

Dear ARCE Members,

This issue of the *Bulletin* well demonstrates the wide range of activities, interests, and research that ARCE and its members pursue each year in Egypt. Leading off this issue is a report on a rare surviving example of architecture from the Roman Period—an oasis pigeon tower that has been carefully conserved by American University in Cairo professor and former ARCE Board of Governors Member Salima Ikram and her husband, conservation architect Nicolas Warner. ARCE provided the necessary funds for this intriguing project through its Antiquities Endowment Fund (AEF), created by a generous grant to ARCE from the United States Agency for International Development (USAID).

Three additional articles in this issue also reflect AEF-supported projects. An article by Elina Pischikova on her work in an important Twenty-fifth Dynasty tomb at Luxor, Nairy Hampikian's description of her work to conserve and preserve an Ottoman architectural gem in historic Cairo, and the multi-authored account of ARCE's multi-year project training registrars and creating a database at Cairo's Egyptian Museum well demonstrate the diversity of projects that have received support from this invaluable ARCE resource.

Another important ARCE resource is its Simpson Library at the Cairo headquarters. Like ARCE itself, the library's holdings reflect the diversity of its' members' research interests in Egypt, its subject matter ranging in date from prehistory to the contemporary, but with its major strength in Egyptology and related disciplines. Librarian Chuck Van Siclen gives us an account of his tenure as ARCE's librarian, the importance of research libraries to our field, and his vision for shaping the library's holdings.

The three fellows' reports included in this issue also reflect this same theme as we have contributions dealing with modern art in Egypt, political history of the World War II era, and burial practices in Ptolemaic Alexandria.

Completing this issue of the *Bulletin* is ARCE's annual report for fiscal year 2010/2011. We are particularly indebted to the generous ARCE members listed in the Endowment Campaign Donor List. Because of their support ARCE is closer to being able to sustain our mission to support research in Egypt. As ever, on behalf of all of us at ARCE, thank you for the support of our mission!

Gerry D. Scott, III  
Director

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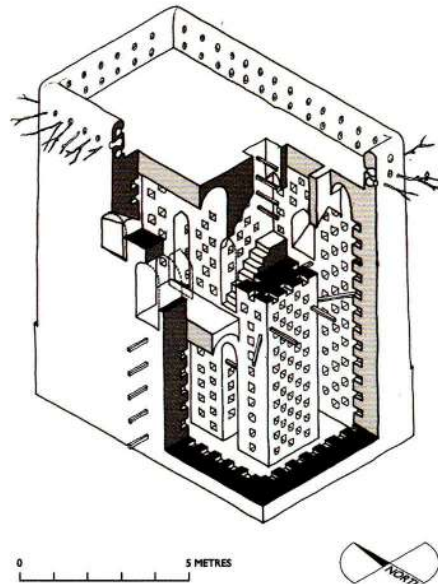
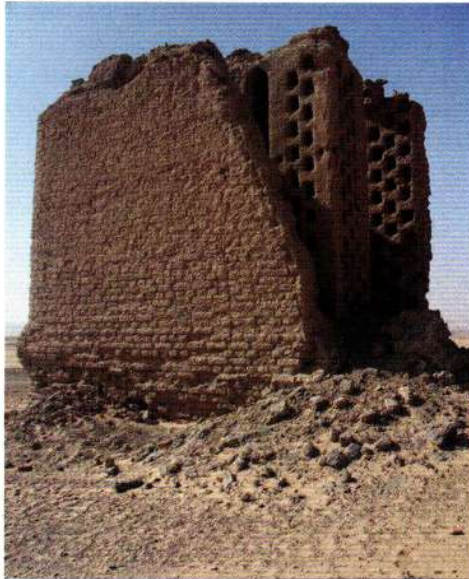


Fig. 2: The pigeon tower of Ain al-Dabashiya from the north-east prior to conservation showing the collapsed north wall and erosion to base and top of walls. Photo by N. Warner, ©NKOS

Fig. 3: Cutaway axonometric of the reconstructed tower showing external staircase access and high-level bridge. This version does not reflect the possibility of pigeon pots being used at a higher level for roofing. Drawing by N. Warner (2004), ©NKOS

beams forming a vertical ladder leading to a door half way up the exterior of the west wall. This prevented marauding animals (and perhaps people) from entering the tower. The door led to a platform arching between the thick perimeter walls of the tower, and the central freestanding core. From the platform, mud brick staircases led down to the corridor, and up to the roof. Within the tower, in addition to using the stairs, humans could move about on timber branches that spanned the gap between the perimeter and the core. These branches also served as additional roosts for the pigeons (figs. 3 and 10).

A series of high-level windows survive, which provided the means for the birds to enter the building. Two windows are located in the east wall, one on the south, and two on the west flanking the door. The best-preserved examples are on the east side. They are built with steeply chamfered sills that facilitated the easy ingress and egress of birds in flight. The space between the perimeter and core was originally roofed with barrel vaults. All of the interior surfaces of the tower have regularly spaced square niches (averaging 20 x 20 x 30 cm deep) that were designed to accommodate a pair of birds. A

total of about 700 niches were estimated to have covered the interior wall surfaces, suggesting that upwards of 1,400 pigeons were housed in the tower, which would have provided eggs, meat, and, most significantly, fertilizer for the inhabitants of the adjacent settlement. The pigeons might also have been used for pigeon-post, although this use of pigeons is a matter of some discussion. The scale of the colony gives a good idea of the industrial significance of the tower.

## *Prior to Conservation*

The entire north side of the tower had collapsed at some point in its estimated lifespan of at least 1,500 years, as had the roof. This had exposed the interior of the structure to the damaging effects of the severe prevailing northerly wind. In addition, the failure of the roofing vaults had resulted in the collapse of the bridge platform located half way up the structure above the west corridor. The interior was filled with debris to a height ranging between one and two meters. Most of the arched window heads of the six surviving windows had also failed, either entirely or in part, and the head of the access door was threatened with imminent collapse. These arches



# PALACE FOR PIGEONS

Fig. 4: The trailer was regularly bogged down in the sand and it required a great deal of pushing. Often it had to be lightened during the course of the journey, leaving piles of brick scattered throughout the desert to be collected later by another vehicle. Photo by S. Ikram, ©NKOS

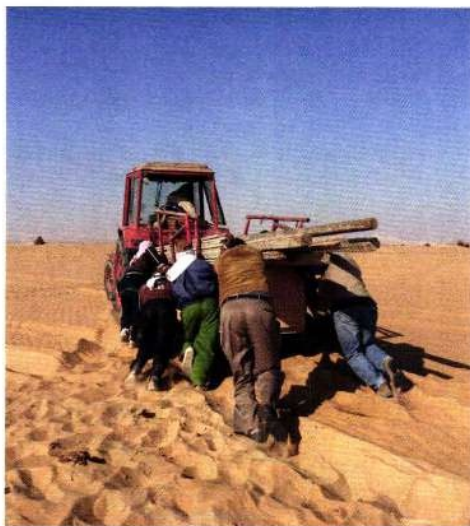


Fig. 5: The first triumphal arrival of the tractor and trailer with part of the scaffolding and the tools required for its erection and the restoration of the pigeon tower. Photo by S. Ikram, ©NKOS



Fig. 6: The brick work being laid at the point where the tower's corners become rounded. Photo by S. Ikram, ©NKOS



were formed by three or more bricks, laid with shaped bricks at the head of the arch. This method of construction was originally used over the windows, for the bridge, and probably for the vaults of the roof. Pointed arches, formed by two bricks inclined against each other were used for the arches bracing between the perimeter

wall and the central block at high level. If left open to the elements, the tower was liable to a rapid progressive collapse, hence the urgent need for its conservation that was carried out in November–December 2011 with a grant from the ARCE Antiquities Endowment Fund.

## *The Conservation Project*

The first task of the conservation work was to clear the interior of the tower of debris so as to establish the ground level and to ensure a solid basis for the restoration. The clearance also revealed the original corners of the building's north side, which had been obscured by fallen masonry, and a freestanding section of staircase in the east corridor. Thirteen thousand mud bricks with straw temper were custom made for the rebuilding of the collapsed sections of the tower and for consolidation. Typically the original bricks measured 36 x 10 x 18 cm, and weighed about 12 kilograms each, while the new ones measured 35 x 9 x 17 cm, thus easily differentiating them from the originals. The great weight of the bricks used in arch construction at upper levels in fact may have accelerated the collapse of the superstructure: unusually no thinner vaulting bricks seem to have been used. Some surviving original whole bricks were reused in the construction in key areas where re-facing of the eroded lowest section of the exterior walls was required, as well as in repairs to internal niches and window openings. Original brick fragments were also crushed for inclusion in the new mortar mix for masonry, combined with locally-dug tafl.

The logistics of the work were considerable, and proved to be the most demanding part of the project (fig. 4). All the bricks had to be transported five kilometers into the desert, together with the all the water necessary for mixing huge amounts of mortar. This required the use of (variously) a tractor with trailer, and the project 4WD vehicle, all of which were mired on occasion in areas of soft sand along the way. A special route, or rather a series of



## PALACE FOR PIGEONS

routes as these quickly became impassable, had to be established for the vehicles so that they could arrive at the site safely, and at the same time also avoid the antiquities that are scattered throughout the area. Despite these daily travails, the work managed to move forward to its successful completion (figs. 6 and 7).

The main focus of effort consisted of rebuilding the collapsed north wall in solid masonry, maintaining the original design of rounded corners and one high level window. The corners of the wall were built to replicate the existing corners on the south side with 30 cm radius curves (fig. 6). All walls were built to an inclination that matched the original construction. This restoration protected the whole edifice from the worst of the elements. The replication of the pattern of niches in this section of the wall was not attempted, so as to clearly differentiate the modern repair. Instead, the former presence of the niches was indicated by rectangular impressions in the surface of the plaster finish of the interior of the wall. A painted steel access door was installed in this wall, accessed by three mud brick steps, to enable visitors to enter the building safely. Visitors have been discouraged from climbing the internal staircase of the tower by the insertion of a wooden barrier impeding access to higher levels .

The whole roof of the tower was not restored, although a single vault over the northern corridor was reconstructed. This not only allows an appreciation of the original scale of the interior enclosure to be made, but also permits rainwater to drain off the bulk of the consolidated core of the tower to perimeter waterspouts that were fabricated from galvanized metal sheet. The provision of drainage is an absolute requirement to cope with the rare flash floods that occur in the oasis. In order to differentiate between the original vault and the reconstruction, the new vaulting system employs a barrel vault rather than an arch made of three bricks. All the remaining windows were consolidated, keeping traces of the original structure. The high-level entrance door's jambs



Fig. 7: The north wall in the process of rebuilding with the team energetically passing up bricks. Photo by S. Ikram, ©NKOS



Fig. 8: The tower surrounded by scaffolding during works. Photo by N. Warner, ©NKOS

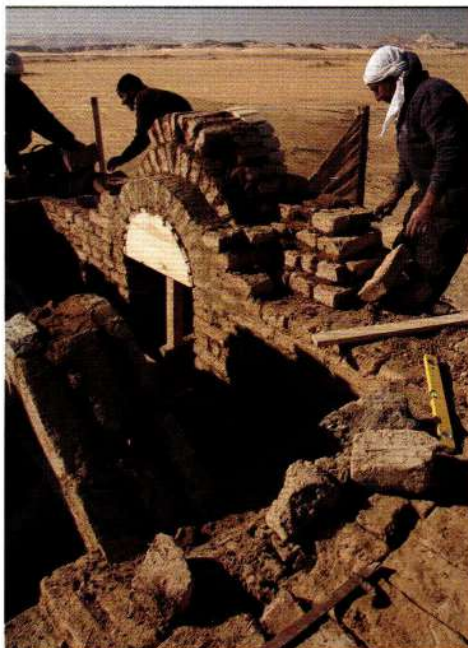


Fig. 9: Bricklayers working on the upper section of the reconstructed north wall. Photo by N. Warner, ©NKOS



# PALACE FOR PIGEONS

Fig. 10: The interior of the tower showing replacement tree branches. Photo by N. Warner, ©NKOS



Fig. 11: A successful inspection visit from the taftish. Left to right, Salima Ikram (director), Ibrahim Bahgat Ali (Director and Chief Inspector, Kharga), Mahmud al-Taiyyib (Chief of Works), Magdy Hussein (Senior Inspector), Nicholas Warner (project manager), and Ali Kibbesh (inspector). Photo by Mohammed el-Sawa, ©NKOS



Fig. 12: The tower from the north-east after conservation showing the rebuilt north wall with new entrance, re-facing of lower masonry courses and consolidation of upper walls. Photo by N. Warner 2011, ©NKOS

were consolidated and the opening was arched following the original shape, but using a radial rather than a segmental arch. The tops of all the perimeter walls of the tower were consolidated with a minimum of three courses of brickwork to prevent their further erosion.

Within the corridor space, the bridge-platform between the east exterior wall and the central core of the tower was reconstructed entirely as



it is crucial to understanding the original spatial arrangement of the interior of the structure. For the same reason, the unshaped branches of trees that originally spanned between the inner core and outer walls of the tower were replaced: their positions were clearly indicated by the presence of holes in the surviving masonry. These were used by men to walk around the interior voids of the tower and also provided additional perches for the birds (fig. 10).

Desert, safari-based, tourism is becoming an increasingly large part of the economy of Egypt's oases. An etched aluminum visitor information panel in Arabic and English was therefore set into a purpose-built external niche in the restored section of the east wall of the tower. This encourages visitors to enter, but at the same time to respect, the interior of the tower. Once inside, they will gain a rare glimpse into, and understanding of, the dense, dimly-lit, and crowded world of pigeons and their keepers in late-Roman times: now protected and preserved for future generations to enjoy (fig. 12).

## Notes

Thanks to an ARCE Antiquities Endowment Fund (AEF) grant the project to restore the pigeon tower of Ain al-Dabashiya was carried out with the building team of Mahmud al-Taiyyib under the direction of Dr. Nicholas Warner. The inspectors of the Ministry of Antiquities were Abu Bakr Mohammed Bakr and 'Ali Kibbesh, assisted by Bahgat 'Ali the director of the Kharga inspectorate.

## Citations

Husselman, E. M. 1953. 'The Dovecotes of Karanis', Transactions of the American Philological Association 84: 82-91.



ARCE's Antiquities Endowment Fund was established through a grant from the United States Agency for International Development (USAID).



## Conservation and Reconstruction of the Burial Chamber in the Tomb of Karakahmun (TT 223) in the South Asasif Necropolis

DR. ELENA PISCHIKOVA is the mission director for the South Asasif Conservation Project.

*Elena Pischikova*

The American-Egyptian mission, South Asasif Conservation Project, would like to express its gratitude to the Ministry of State for Antiquities for the permission to work in the tombs of the South Asasif necropolis and to the American Research Center in Egypt for the AEF grant to support conservation work in the burial chamber of the tomb of Karakhamun.

The necropolis of the South Asasif (Theban west bank) is not well known, having been lost under the houses of the modern village. Its importance to the history of private tomb decoration can hardly be overestimated since it contains the

tombs of the Mayor of Thebes, Fourth Priest of Amun, Karabasken (TT 391), and the First Priest of Amun, Karakhamun (TT 223). Built during the reigns of Shabaqo and Shebitqo, they are the earliest recognized decorated Kushite tombs in the Theban necropolis.

The site was visited in the early 19th century when the tombs were already badly damaged. The tomb of Karakhamun was continuously used as living quarters and stables, as well as a quarry. Numerous floods accelerated the destruction of the tomb, which completely collapsed in the mid-1990s. A modern village built in the middle of the necropolis concealed the remains of the tomb.

The fieldwork in the tomb of Karakhamun began in the summer of 2006. The tomb was completely collapsed and the survey of the area to the east of the tomb of Karabasken revealed the only visible trace of the tomb, a crack in the bedrock blackened by soot. Calculations allowed us to assume that it was located above the remains of the first pillared hall.

Seven years of excavation and conservation work have allowed us to uncover numerous architectural features of Karakhamun and see it as one of the largest and most richly decorated Kushite tombs featuring two pillared halls, a large open court, vestibule, and vast burial compartment.

Although more than half of the walls' and pillars' height collapsed, the decoration of the



Burial Chamber before excavation, 2011. Photo by Katherine Blakeney



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Burial Chamber after excavation, 2012.  
Photo by Tor Moore

hall could be reconstructed due to the vast amount of found fragments. It seems most of the relief decoration was still in situ when the ceiling collapsed. Therefore, the concentration of elements of the decoration in the last meter of debris from floor level averaged about 400–500 fragments around every pillar. Over 20,000 carved fragments of the walls and pillars and over 10,000 fragments of painted ceiling were found in the first pillared hall during the years of its excavation. The Project's stone conservation team is working on the reconstruction of the pillars of the first pillared hall, inscribed with the chapters of the Book of the Dead.

The main burial chamber was discovered in 2010. A staircase leading to the main burial chamber was found in the north aisle of the

second pillared hall lined up with the first pillar. The staircase is 465 cm long and 120 cm wide. It is comprised of 14 steps about 17 cm high with narrow ramps on the sides. The second flight of steps is divided by a ramp in the middle. It is 214 cm wide and comprises 13 steps. The walls and the steps are in a good condition. The staircase was protected by the early collapse of the large ceiling blocks, which were found on the steps.

The burial compartment is comprised of four rooms on the upper level and main and subsidiary burial chambers. They were cleared of debris at a height of about 1.5/2 m in different areas in 2011. The spacious shaft room (360 x 314 cm) contains a 970 cm deep shaft, which had about 1 m of debris on the bottom.



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The main burial chamber was filled with debris up to 120/150 cm, with the height of the room at 214 cm and size 4.54 x 3.19 m. Only the tops of the walls and the ceiling were visible. The burial chamber is plastered and brightly painted with astronomical scenes on the ceiling and Chapter 125 of the Book of the Dead on the walls.

The blue ceiling is framed by a yellow borderline and a register of yellow stars. The middle of the ceiling is occupied by a large frontal figure of the goddess Nut painted yellow with black hair. Nut divides the sky into its southern and northern halves, representing the relevant constellations and planets. The best preserved are the images of Isis-Sopdet, the goddess of the star Sirius and Sah-Osiris in barks. More damaged images outline the Great Dipper constellation, depicted as a bull with the falcon headed god Ani on the right and the goddess Serket on the left. The tomb of Karakhamun has preserved one of the most complete lists of decans bequeathed by ancient Egypt and a remarkable row of "lunar" deities to the west of the boreal constellations.

The walls feature Chapter 125 of the Book of the Dead with 42 mummified figures of the judges and with the scene of the Judgment of Osiris on the East wall. Only the tops of the walls and the ceiling were visible. The debris itself consisted mostly of pieces of painted plaster from the chamber's decoration, fallen off the walls and ceiling. They required immediate conservation attention and had to be removed by the conservators.

The excavation work started with the clearing of the unfinished burial chamber above the main one as the weight of its debris put considerable pressure on the painted ceiling of the main chamber. The burial shaft was cleared down to the floor to eliminate possible dust that could have interfered with the conservation process.

The excavation of the main burial chamber was performed by a joint team of SCA conservators, American archaeologists, and Egyptian excavation workmen. Emergency consolidation



of the walls was performed by the conservators throughout the excavation process. The debris was filled with detached plaster fragments of the chamber's decoration, therefore the process of clearing required extra careful and slow work.

Clearing of the chamber resulted in finding numerous fragments of painted plaster ranging from 1 to 100 cm in length. The total number of recovered fragments is 5866. All of the found fragments were cleaned and consolidated by the

Emergency conservation, performed simultaneously with excavation process. Photo by Katherine Blakeney

Painted plaster fragment found in debris. Photo by Katherine Blakeney



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Conservator consolidating a newly excavated painted plaster fragment. Photo by Katherine Blakeney

Injecting a solution of paraloid into a crack in the ceiling. Photo by Katherine Blakeney



Re-attaching fragments in their original positions on the wall. Photo by Katherine Blakeney



conservators. All of the uncovered fragments were also registered and photographed before and after conservation.

When the chamber was cleared down to floor level a large coffin pit (335 x 153 x 75 cm) was found in the middle of the room. Its walls required emergency consolidation, which was performed during the clearing.

Hundreds of large and medium sized fragments of the ceiling and wall decoration were reattached. The three months of work in the burial chamber of Karakhamun covered by the ARCE AEF grant completely transformed it. The burial chamber has been excavated,

painted plaster in situ and detached fragments were cleaned and consolidated. Numerous fragments were reattached. The epigraphic and reconstruction work in the burial chamber will continue until its full completion.



ARCE's Antiquities Endowment Fund was established through a grant from the United States Agency for International Development (USAID).



# ANTIQUITIES ENDOWMENT FUND GRANTS

## Conservation Project of Sabil Hasan Agha Arzinkan (built in 1830)

DR. NAIRY HAMPIKIAN is an architect specializing in historic preservation.

*Nairy Hampikian*

### *Introduction*

This sabil (drinking fountain) Hasan Agha Arzinkan built during the era of Muhammad Ali was left in a neglected state despite its beauty and outstanding location on Ahmad Mahir Street just a hundred meters west of Bab Zuwayla. Thanks to a grant from ARCE's Antiquities Endowment Fund (ARCE-AEF) and the collaboration and support of the Supreme Council of Antiquities, a team of conservators successfully completed conservation work during 2009.

### *Historical Research*

Hasan Agha Arzinkan, the founder of this sabil was the chief of the guards during the reign of Muhammad Ali (1805–1848). He built his complex, a sabil-kuttab, (a structure hosting a drinking fountain on the ground level with a school for teaching children on the first level), on the crossing between Taht al-Rab' Street (today's Ahmad Maher) and 'Atfet al-Hawa.

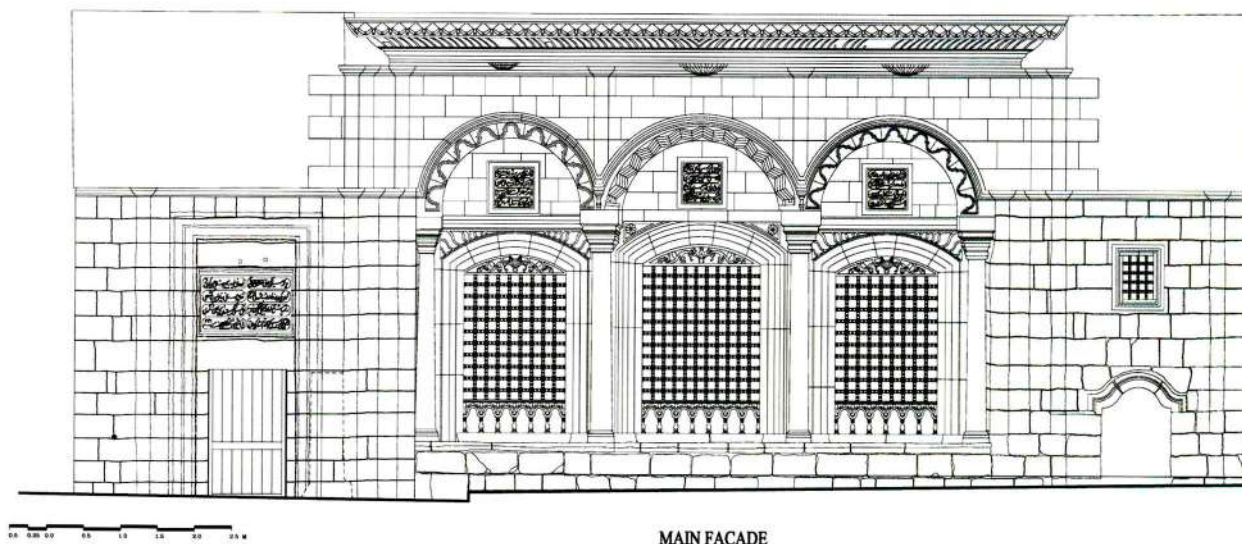
In the 1930s, this complex was registered as monument No. 420, but was moved in the 1960s



Sabil Hasan Agha Arzinkan before and after the completion of the conservation project. Photo by Nairy Hampikian



## ANTIQUITIES ENDOWMENT FUND GRANTS



The main facade of sabil Hasan Agha Arzinkan before the initiation of the conservation project. Photogrammetry by Murri

to its present location when Ahmad Maher Street was widened. During this operation, the structure of the building was put under great stress despite the fact that it was not moved very far from its original site.

It was completely dismantled and rebuilt on a direction ninety degrees to its original position. So the main façade of the sabil-kuttab, which once overlooked the side street, now overlooks the main Ahmad Maher street.

Moreover, the original construction method of the sabil was altered during the reconstruction. Once the weight bearing stone wall edifice was disassembled, new reinforced concrete foundations were laid to support the new skeleton of reinforced concrete, which was clad using the original fabric of the structure. So the original fabric went through the shock of being dismantled and then again through the shock of being tailored to clad the modern concrete core of the structure. The binding material used was black Portland cement, yet a third shockwave to the original fabric.

Finally, the upper floor (the school) was demolished, and its wooden elements were so poorly preserved and as funds were not generous

enough at the time, the upper floor was not rebuilt. Consequently, the dismantled sabil-kuttab was rebuilt as a sabil only.

During our preliminary studies of the archives, we happened upon a picture of the façade and the plan of the demolished upper floor. Our SCA colleague Mustafa al-Bahiy discovered a document related to the transfer of the sabil Hasan Agha Arzinkan prepared by the SCA. The document had been distributed to the contractors as a specs and bill of quantities document on which to base their bids. Issued in 1960, this document has no prices, but has all of the planned items of work, which is a precious source of information and will be published later in a more detailed article on this monument.

### *Building Description*

The surviving structure was small. The slightly curved central section of the sabil (8.80 m x 5.00 m) is flanked by two symmetrical rectangular blocks: the western section (3.45 m x 1.40 m) contains the entrance to the sabil, while the eastern section (4.30 m x 1.75 m) is the location for the main water distribution system.

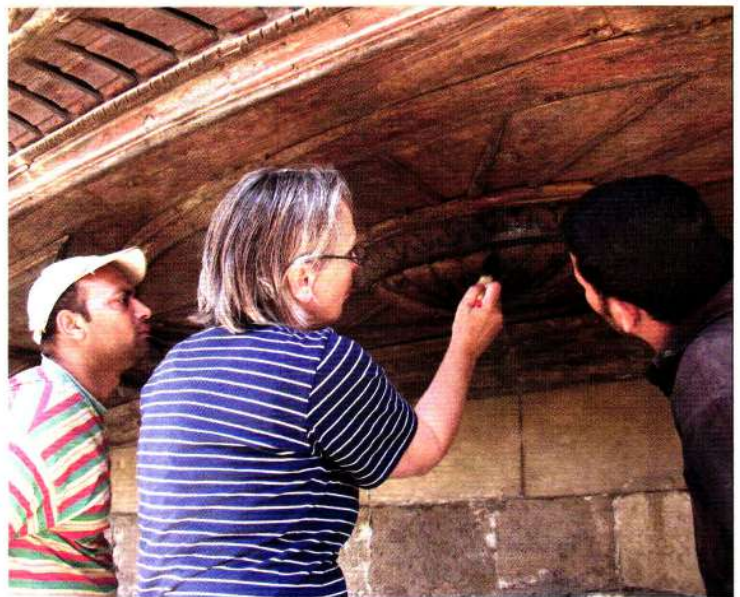


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The central part of the sabil is shaded by a huge painted wooden eave. The façade itself is decorated by three semi-circular arches with scalloped silhouettes, which are supported by four engaged marble columns with simple capitals and bases. These arches are pierced on the lower level by three windows with segmented arches hosting copper grilles, while on each of their spandrels a marble rectangular panel is centered each bearing four lines of Turkish inscriptions. A fourth inscription, with the foundation text, lies above the entrance on a larger rectangular panel, while on the easternmost end of the façade, a massasa (a kind of tap that allows passersby to drink water directly from it) is placed inside a blind shallow segmented arch.

### *Documentation*

The whole team collaborated in this stage to understand the building, prepare the condition survey maps of the façade and to fine tune



the conservation policies to be adopted. Our consultant conservator on site, Monica Cyran, finalized the actual mapping of the problems, evaluated the suggested interventions and recommended the appropriate remedies. Once the items of work were categorized and the tests on the objects accomplished, we divided into three groups: the stone conservation team, the wood and metal conservation team, and the team working on the upgrading of the immediate surroundings of the monument.

**PRELIMINARY WORKS ON THE PROJECT:** Erection of the scaffolding after taming the three palm trees on the façade, detailed manual documentation complementing the general architectural survey, and Monica Cyran examining the problems to finalize conservation strategies on the different materials. Photos by Nairy Hampikian



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## *Stone conservation*

Analysis on the southern façade revealed the bad quality of the stone used and the even worse quality of the rebuilding, which took place in the 1960s. Cleaning with chemical poultices was a first step to enable us to see the problems. It was evident how the stone blocks were damaged during the dismantling process and then damaged intentionally again upon forced



STONE CONSERVATION PRACTICE: Purchase of stone, condition survey, carving of the new material, measuring the silhouettes to prepare stone for exchange, chemical poulticing to clean the stone façade, and finally, emptying and refilling of the joints using lime mortar. Photos by Nairy Hampikian



re-assemblage on the reinforced concrete core. In some cases, the thick blocks were re-carved to a thickness of 4 cms. During our conservation work new stone blocks were carved to their exact size and decoration and the damaged blocks were replaced. The process of exchange was followed by deep and shallow re-pointing, pinning and grouting whenever it was found to be necessary.



## ANTIQUITIES ENDOWMENT FUND GRANTS



### *Wood and metal conservation*

The main wood conservation was done on the wooden eave crowning the main façade of the sabil, which was so damaged that some of its elements were either missing or in a powdery state. It was even inhabited by birds. As we placed our scaffolding against the eave and were ready for our preliminary investigation, we discovered that a bird's nest was comfortably installed inside the eave and a noisy family of birds was upset by our presence; so, we had to delay our work for a week until the little ones were strong enough to leave the nest by themselves. Unfortunately, these innocent creatures are enemy number one of any wood conservation work so we have blocked all the holes to prevent any future nesting there. Our conservator Heba Shawki prepared the condition survey; accordingly we started to replace the missing ornamental and structural components. Once consolidated, we started to inspect the paint on the eave. The ceiling has revealed traces of paint, basically composed of golden, red and green brush strokes on a dark cobalt blue background. Unfortunately, not enough traces had survived to comprehend and thus complete the design, so we merely cleaned the remains without doing any serious retouching.

There was evidence of water leaking into the interior of the sabil. So we examined the structural stability of the eave from above, which led to the complete dismantling, restoration of the missing elements, damp isolation and tiling of the entire roof. We have also created a rainwater disposal channel in copper on the



Details of the eave and the upper roof of sabil Hasan Agha Arzinkan. Detailed documentation of the eave, traces of color on the oval rosettes, two views of the eave before and after our intervention, the dismantling and rebuilding of the main roof of the sabil, and the cleaning of the copper grilles of the windows. Photos by Nairy Hampikian

southernmost edge of the eave to prevent any further dripping of water on the painted surfaces.

It was also necessary to replace some other missing wooden elements on the monument such as the ceiling above the entrance corridor to the sabil, the leaves of the wooden windows, and the main door to the sabil.

Another time consuming and yet very rewarding item of conservation was the cleaning of the copper window grilles. Rust was mechanically removed, in some areas micro blasted, and the three copper window grilles on the façade were isolated by microcrystalline wax.



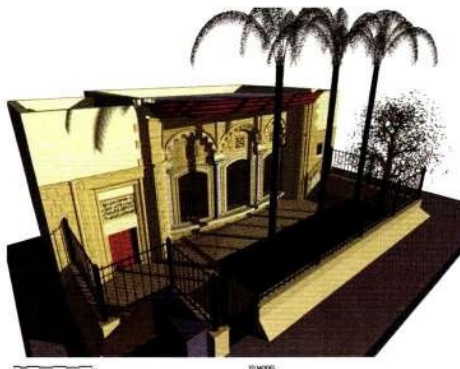
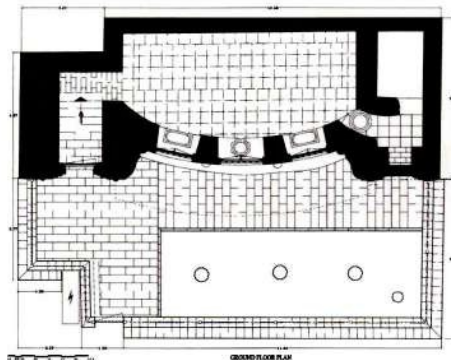
# ANTIQUITIES ENDOWMENT FUND GRANTS

Handing over of the keys to the sabil to Mr. Sayyed Ismail, chief of the SCA's Northern Inspectorate and Mr. Mamduh Foda, chief of the conservation department of the SCA's Northern Inspectorate. Photo by Ahmed Shafiq

## *Upgrading the immediate urban surroundings*

As a final project, the immediate environment around the sabil was upgraded. Restoring the garden in front of the sabil was our main target, but was not possible without tackling the problem of the telephone and electrical boxes, which had been installed directly in front of the entrance. In collaboration with our SCA colleagues, we have successfully solved these problems and the boxes were either removed or better organized and the site now has an electric meter and both the garden and the interior is officially lit. Protecting the garden from future encroachment was important. Therefore a simple iron fence now surrounds the site, which stands on a stone base with a reinforced concrete continuous foundation. Sections of the floor around the monument were tiled with stone as a damp free buffer zone between the green garden under the three palm trees and the monument.

Plan of the sabil and its immediate surrounding and 3D model of sabil Hasan Agha Arzinkan Photogrammetry and 3D rendering by Nairy Hampikian and Ahmad Shafiq



ARCE's Antiquities Endowment Fund was established through a grant from the United States Agency for International Development (USAID).



## *Conclusion*

Sabil Hasan Agha Arzinkan was a small project that touched on nearly all the issues of conservation in Historic Cairo. Thanks go to all those who participated in the conservation works and ARCE-AEF, which has sponsored this work. The conservation team has proudly added this new jewel to the list of the saved monuments in our beloved Historic Cairo.

## *Site team*

DIRECTOR OF PROJECT: Nairy Hampikian

SCA INSPECTORS: Ali Abd al-Mun'im, Mustafa al-Bahiy, Fayruz Abd al-Baqi, Asma' Sayf, Sherif Fawzi, and Ashraf Hamdi

ARCHITECTS: Sandra Lukka and Diaa Sabri

3D RENDERING: Ahmad Shafiq

CONSERVATORS: Monica Cyran (Consultant), Heba Shawky, Yehya Hasan, Ikrami Gharib, 'Ashri Jom'a, Essam Saad, Mahmud Rajab, Islam Muhammad, and Emad Sulayman

CARPENTER: Sami Ishaq

BLACKSMITH: Muhammad Khalid

STONE MASONS: Muhsin Faraj, Subhi Hasan, and, Nafi' Ahmad

WORKERS: Muhammad Mansur, Rabi' Abd al-Hamid, Mansur Ahmad, Nabil al-Sayyed, and 'Atif Ahmad



## The Egyptian Museum Database and Registrar Training Projects

*Janice Kamrin, Rachel Mauldin, Elina Nuutinen, Doha Fathy and Ghada Tarek*

It has been over a year now since the American Research Center in Egypt (ARCE) completed its final documentation and collections management project at the Egyptian Museum, Cairo (EMC). The project was wrapping up when Egypt experienced its revolution during the Arab Spring of 2011. Since then, the skills, knowledge, and expertise gained by the registrars who participated in the Egyptian Museum Registrar Training Project have been aptly put into practice.

From 2005 to January 2011, ARCE was actively engaged in a cluster of projects to improve documentation and collections management at the Egyptian Museum. These projects could not have succeeded without the active support and encouragement of Dr. Zahi Hawass, then Secretary General of the Supreme Council of Antiquities (SCA) for the duration of the projects, and later Minister of State for Antiquities; the vision and expertise of Dr. Gerry Scott, Director of ARCE; and the commitment of the project personnel, including our dedicated ARCE staff, our generous volunteers, and our wonderful Egyptian trainees, now the EMC's (and Egypt's) first-ever registrars. We also thank Dr. Wafaa El Saddik, then director of the EMC, and the museum's curatorial and conservation staff, many of whom were active participants in these projects.

ARCE has sponsored four individual grants: two projects (EMRSP1 and EMRSP2, 2005-2008) to digitize the museum's register books, funded by ARCE's Antiquities Endowment



Fund (AEF);<sup>1</sup> a database project (EMDP, 2006-2011), funded by a planning grant and then an implementation grant from the Andrew W. Mellon Foundation;<sup>2</sup> and a registrar training project (EMRTP, 2006-2010), funded by the United States Agency for International Development (USAID).

Ghada Tarek, Associate Registrar for IT, at work in the Egyptian Museum registrar office.

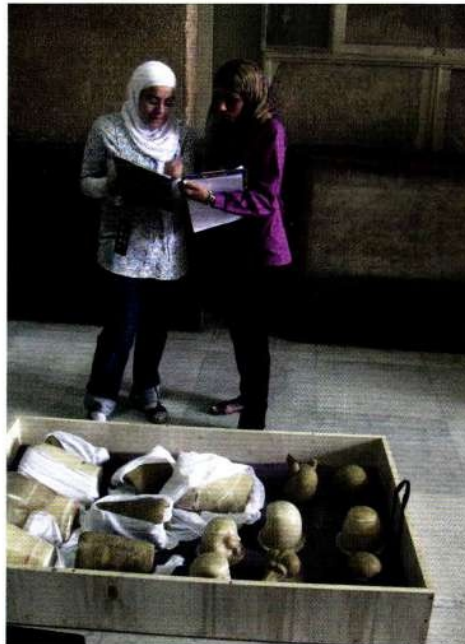
### *The Beginning*

The first of these clustered projects began in 2004 as a volunteer effort. In the process of carrying out research for a catalogue of objects for a traveling loan being authored by Dr. Hawass, it became clear that getting accurate object information and correct museum object



## ARCE UPDATES

The Registrars proudly display their certificates on graduation day, September 20, 2010.



Doha Fathy and Dahlia Galal check a group of objects going out on loan.

identification numbers was quite difficult. One major source of problems was the parallel and overlapping series of official object ID numbers (primarily the JE, CG, TR, and SR numbers),<sup>3</sup> and the fact that the museum staff would often provide object numbers with no code indicating to which series they belonged. At that time, the museum staff was still dependent on a series of handwritten register books, in which it was not always easy to correlate ID numbers and find the entries for the correct objects. The museum's then-current database (nicknamed "Search"), created and populated by the Prime Minister's office in the 1980s, was the main source of cross-references among the various ID numbers, but these were often incorrect. We quickly realized that this database was full of other mistakes as well. Even more problematic was the fact that it was static, and could not be corrected, updated, or used for any sort of ongoing collections management.

In an attempt to remedy this situation, Dr. Kamrin designed a new database for the museum, using Filemaker Pro. In the early



stages of this project, the database team, which consisted of Dr. Kamrin and volunteers from the American University in Cairo,<sup>4</sup> had little or no access to the museum's register books. The object information with which the team began to populate the database was obtained primarily from published museum catalogues<sup>5</sup> and lists of EMC objects provided by museum curators;<sup>6</sup> object photographs for the image module of the database were scanned from these books or extracted from the curators' lists. Although the database was designed from the beginning as a collections management tool, with modules for tracking object location and object condition, this information was generally not available to the project in its early stages.

### *The Egyptian Museum Database Project: Foreign Volunteers*

In 2005, the first of what would by the end of 2010 become more than 100 foreign volunteers (who paid their own way to Cairo and donated their time for anywhere from 3 weeks to one year) joined the ARCE/EMC team, which continued to include AUC students and EMC curators. These volunteers focused on transcribing the basic information from the digitized register books into the database. At times, there were so many volunteers that the team spilled out into the corridor outside the project office.<sup>7</sup> Space was limited; so the transcribers would hold a newly printed copy of a scanned book in their lap, transfer the sometimes tricky handwriting (including some very difficult 19th and early 20th century French) into the proper fields in the database.



*The Egyptian Museum Registrar Training Project*

The other essential part of the project cluster was initiated in 2005, in part as a result of a temporary exhibition that ARCE mounted at the EMC entitled *American Contributions to Egyptian Archaeology*. Dr. Scott curated this exhibition, with the assistance of Mr. Charles Van Siclen, Dr. Kamrin, Dr. Salima Ikram, and Ms. Kathleen Scott. The experience of organizing this exhibition underscored for Dr. Scott and the ARCE team the necessity of modernizing the collections management systems at the museum, and of training young Egyptians in this work within the context of the museum itself. One of the many problems they encountered was the difficulty in coordinating activities among the various curators responsible for individual objects chosen for the exhibition; this was such an issue that the last object was installed only about an hour before the exhibition was scheduled to open, because the relevant curator had the day off.

Through extensive discussions with Ms. Mauldin and Dr. Kamrin, Dr. Scott designed the Egyptian Museum Registrar Training Project (EMRTP), and ARCE successfully applied for funding from USAID. The goal of this project was to train a group of young Egyptian SCA employees as museum registrars, the first ever in Egypt. These registrars would carry out both documentation and collections management work, building a centralized system for the museum in support of the curatorial staff. The project was scheduled to run for three years, with Dr. Kamrin as the Project Director and Ms. Mauldin as the Principal Consultant. Planning was carried out from September to December 2006; during this time, the ARCE project staff chose four trainees; three to join the SCA for the first time, and one already an experienced EMC curator. The latter, Ms. Wafaa Habib, was appointed Head Registrar. These four positions developed into the Registration, Collections Management and Documentation Department (RCMDD) at the EMC. Training began in January of 2007, and continued until the end of January 2011.



Janice Kamrin (left) and Rachel Mauldin (right) hold a group discussion with the registrars.

The training for the new registrars was structured around a series of 9 two-week long seminars, led by Ms. Mauldin. The rest of the ARCE team carried out daily training sessions, led by Dr. Kamrin. Both the seminars and the daily training sessions involved a great deal of discussion, in which the trainees themselves participated in designing a new system for implementing proper documentation and collections management within the current environment of the EMC. One important result of these discussions is a 420-page Protocol Book, which details the agreed-upon procedures to be carried out by the registrars.<sup>8</sup>

In addition to the regular training, selected registrars were provided with opportunities to travel to several conferences, where they heard lectures on a variety of relevant topics and had the opportunity to meet many of their colleagues abroad. Trainees, accompanied by ARCE staff, traveled to the Second and Third International Registrars Conferences, held in 2007 and 2009 in Chicago, and the 6th Annual European Registrars Conference 2008 in Basel, Switzerland. Drs. Kamrin and Hanane Gaber (who became Head Registrar in 2008) also attended the 2009 EMu<sup>9</sup> User's conference in England.



## ARCE UPDATES

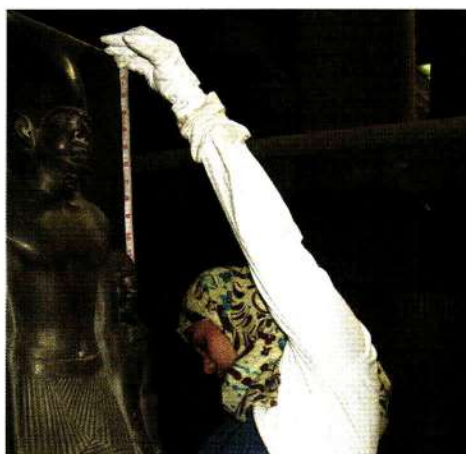
### *The Egyptian Museum Database Project: Funding from the Andrew W. Mellon Foundation*

It was clear that the new EMC database would be the ideal tool for the planned registrars' department, but that as functional and easy to use as the Filemaker program was, it was essential to explore the possibility of migrating the data to a commercial system. It was also clear that additional staff was needed to help populate and refine the database. Therefore, in 2006, ARCE applied to the Andrew W. Mellon Foundation for a planning grant to research commercial database software for museum collections and continue the work of designing a collections management system for the EMC. By the end of the planning grant, the team had chosen EMu (EMuseum), a product of KE Software as its recommendation for the EMC, and Dr. Hawass approved this selection. The Mellon Foundation then awarded ARCE a three-year implementation grant; these funds were earmarked to fund the purchase and installation of the software, computer equipment, and to pay salaries for additional personnel to assist with database population and refinement. This implementation grant ran from April 2008 to January 2011. The original Filemaker database was frozen and the new EMu system went live in March 2009.

The EMu database, like the Filemaker database it replaced, is a relational database, with several interconnected modules. At the core of the database is the catalogue module, which contains the basic object information. Surrounding and supporting this are the multimedia module, in which images (including the register facsimiles) are stored; the location and loan modules, in which information about location, exhibitions, and loans is tracked; the events module, where various object-related activities are monitored; and the narratives module, in which didactic text is kept. Reports for a variety of purposes can be printed (or saved in PDF form) through each module; generating reports and object lists is an important function of the RCMDD.

Angy Abdel Aziz  
measures a  
Menkaure triad.

Hanane Gaber and  
Amina El Baroudi  
conduct an inventory.



### *Training and Database Building: 2007–2011*

By July of 2007, when the first group of new registrars received their SCA contracts, members of the RCMDD staff were already active participants in the museum's day-to-day activities. Therefore, the majority of the training was hands-on, focusing on the actual work of the registrars within the museum. Although the ARCE team did discuss theory and ideal practice, procedures were, of necessity, modified to suit the situation within the EMC.

The office depends heavily on the EMC database, but also maintains a parallel and complementary manual system. In 2009, the team began to take selected records to the "approval" level. For a record to be approved, a full cross-check must be done, the object must be inventoried and photographed in situ, and a description must be written for it.

The database record creation and refinement provides the foundation on which all the work of the office is built. The team's ultimate goal is to create full and accurate database records for all objects that have ever been registered at the EMC; this is a long-term goal, and was a major





priority for the ARCE-RCMDD team for the duration of the project cluster. Catalogue cards are printed and manual object files created for all approved records. During the last year of the project, the team also began writing web narratives for approved records; these are written for the general public, and are meant to appear on the museum's new Internet site (see below). As of June 30, 2011, more than 1,600 database records had been approved.

### Graduation

Over the course of the project, the group of registrar trainees grew from four to ten, all hired by the SCA as museum staff. In September 2010, eight trainees officially graduated from the program and an additional 2 received certificates of participation. The graduates were: Dr. Hanane Gaber, Head Registrar; Dr. Yasmin El Shazly, Head of Documentation; Ms. Amina El Baroudi, Associate Registrar for Permanent Collections; Ms. Dalia Galal, Associate Registrar for Loans; Ms. Doha Fathy, Associate Registrar for Exhibitions; Ms. Marwa Abdel Razek, Associate Registrar for Object Movement; Ms. Ghada Tarek, Associate Registrar for IT; and Ms. Angy Abdel Aziz, Associate Registrar for Office Management. The participants were Registrarial Assistants, Ms. Eman Mohamed, and Mr. Mohamed Osman. The Egyptian Museum registrars were honored by Dr. Scott and Dr. Hawass in a graduation ceremony held at the Supreme Council of Antiquities on September 20, 2010.

### Past Project

On January 28, 2011, vandals broke into the Egyptian Museum and smashed a number of vitrines, scattering the objects inside all over the museum. At first, it looked like they had only meant to destroy, not to steal, and the museum staff hoped that they would find everything, even if not all the objects were still intact. Unfortunately, this turned out not to be the case. It took several weeks, as the army took control of the museum and the curatorial and registrarial staff were not permitted to move freely, but the RCMDD staff and the curators were able to complete inventories of the broken vitrines and determine that 54 objects were missing. (At the time of this writing, 22 objects have been recovered, leaving 32 still missing.) The RCMDD was essential to this process, assisting with the inventories and providing lists of the missing objects to SCA staff to be disseminated to colleagues and the relevant authorities.

Ghada Tarek in a training session for the curatorial staff.

The Registrars gained a greater degree of respect within the museum as a result of their involvement during this disaster and ability to provide vital object information. As experts on accessing and updating object information in the KE EMu database, they designed and implemented a training program for the curatorial staff of the museum in how to access

Catalogue card printed from the KE EMu database for an object file.

ID Numbers		Category		Dimensions		Insurance Value		Object File	
JE JE 38284 CG CG 18804 TR SR SR 2/5206		Vessel		Height: 11 Length:		Diam.: 19.5 Weight:		<input type="checkbox"/> Yes	
<b>Dating</b> Period: Predynastic Dynasty: 1st King: Neqada I Absolute Dates: c. 4000-3500 BC		<b>Provenance</b> Region: Southern Upper Egypt Area: Gebelen (?) Site: Gebelen (?) Monument: Feature:		<b>Credit Line</b> Manner of Acquisition: Purchased in 1906 Exc./Acquisition Date: Excavator: Sponsoring Institution: Other Source: Registration Date: 1906					
<b>Description:</b> Bowl of red polished pottery with decoration of geometric patterns and four plastic crocodiles in high relief, two of which are now missing; placed diagonally around the body of the bowl. The bowl has a flat rim and softly rounded base. It flares out from base to rim. The bowl is also decorated on the inside with geometric patterns.		<b>Remarks:</b> Bought 10.3.06  <b>Refs.:</b>							
<b>Original Permanent Location</b> Museum: EMC    Gallery: # 4    Shelf/Pup: Shelf    Curator: Gamal el-Bassi    Purpose: <input checked="" type="checkbox"/> Display <input type="checkbox"/> Storage See back for location history									



## ARCE UPDATES



U.S. Senator Barbara Mikulski (in yellow cap) visits with the Egyptian Museum Registrars.

the program and enter data. Additionally, the National Museum of Egyptian Civilization (NMEC) has also selected and acquired the KE EMu system for their collection, and Ms. Doha Fathy and Ms. Ghada Tarek are involved in training the NMEC staff on its use.

On May 30, 2012, Dr. Gerry Scott accompanied three U.S. Senators—Barbara Mikulski (MD), Mark Udall (CO), and Mark Warner (VA)—on a visit to the Egyptian Museum, Cairo. The senators paid a special visit to the RCMDD, where they were given a tour of the department by the registrars, followed by a presentation of the history of the department, the role it plays in the museum, and its development throughout its five years of existence.

With the completion of ARCE's involvement in establishing the registrar's department at the Egyptian Museum, the registrars are now taking the initiative to further their museum education and to report on their activities. Ms. Fathy and Ms. Tarek presented a paper on the Egyptian Museum's registrar accomplishments during and after the Egyptian revolution to the International Registrars Conference in November 2012 in Edinburgh, Scotland.

ARCE wishes them all the best in this endeavor, and their continued success. We are extremely proud of the project and the accomplishments, dedication, and recognition of the Egyptian Museum registrars.



### Notes

- 1 For more information about these projects, see Janice Kamrin, "The Egyptian Museum Register Scanning Project: Saving the Journals d'entrée," *Bulletin of the American Research Center in Egypt*, 191 (2007): 37-40; and Janice Kamrin, with Elina Nuutinen and Stephanie Boucher, "The Egyptian Museum Register Scanning Project, Part II: The Special Registers," *Bulletin of the American Research Center in Egypt*, 195 (2009): 19-22.
- 2 Both of the projects discussed were directed by Dr. Janice Kamrin until November, 2010, when EMRTP was turned over to the Assistant Director Ms. Elina Nuutinen and EMDP to the Collections Management Systems Supervisor Sari Nieminen. Ms. Rachel Mauldin, ARCE Assistant Director for US Operations, served as the Principal Project Consultant for the duration of both projects.
- 3 For more information about the parallel and overlapping numbering systems at the EMC, see Bothmer 1956 and 1964.
- 4 These volunteers were provided by Dr. Salima Ikram, who also supported this project from its beginning.
- 5 For example Alessandro Bongioanni and Maria Sole Croce, eds, *The Illustrated Guide to the Egyptian Museum, Cairo*. Cairo: AUC Press, 2001; Mohamed Saleh, Hourig Sourouzian, and Jurgen Liepe, *The Egyptian Museum, Cairo: Official Catalogue*. Mainz: Philip von Zabern, 1987, and various exhibition catalogues.
- 6 The team would like to thank the museum's section heads, Ms. Hala Hassan, Mr. Mahmoud el-Halwagy, Mr. Gamal el-Belem, Ms. Nesma Ismail, Ms. Salwa Abdel Rahman, Ms. Takwa Soliman, Mr. Ibrahim Abdel Gawad, Mr. Mohamed Ali, Ms. Zeinab Tawfik, Mr. Sayed Hassan, Mr. Loffi Abdel Hamid, Ms. Somaya Abdel Samiea, and Ms. Sabah Abdel Razek, the last-named of whom was an active participant in the early stages of the database project.
- 7 This was a small room next to the elevator on the ground floor of the museum, provided to the project by Dr. El Saddik.
- 8 An original set of protocols was drafted by Dr. Kamrin and Ms. Mauldin in late 2006; this formed the basis of the training, and was modified extensively over the course of the project.
- 9 EMu is the database ultimately chosen by the ARCE team for use at the EMC.



## The ARCE Library: Eight Years Later

Charles Van Siclen

A real-life Indiana Jones discovering a lost tomb; an archaeologist looking at remains not seen in thousands of years; a conservator restoring frescoes in an ancient Christian church or repairing the architecture of a medieval Islamic mosque; a scholar looking at newly found papyri written in Demotic or Greek or studying a medieval Arabic manuscript—all these individuals have one need in common: a research library which helps to put the finds in context and to explain the significance of each artifact or monument. ARCE's Marilyn and William Kelly Simpson Library aspires to be such a comprehensive research library, but more than that, it is a place of learning for the student as well as the scholar.

Some eight years ago, I took over the direction of ARCE's Cairo library with the understanding that it could and would become a major research collection in Cairo. When first formed, the library grew "like Topsy," to use a phrase which has mostly fallen out of use. While the library had received collections of books, no overall pattern of acquisition existed. Holdings were fairly complete for publications from Egypt like those of the French and German Institutes and the Egyptian Antiquities Service, but books from abroad were not acquired in any consistent fashion. While spotty, the collections did form a good base for a research library.

Before looking at the ideal scope for ARCE's library, the question needs to be asked: "Why are such libraries needed in Cairo?" Books published in western languages—predominantly English,

### *The Case of Miss Piggy*

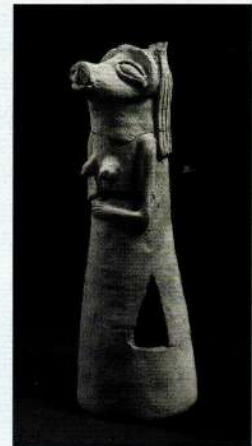
I have a personal example of the serendipity of discovery in a book of a clue to the meaning of an artifact found in the ground. In the spring of 2010, while going through pottery fragments which came from my excavations



in the court between the Eighth and Ninth Pylons in the Temple of Amun at Karnak just north of Luxor, I noticed an object which seemed at first glance to be the foot of a pottery vessel, but upon cleaning, it appeared to be the red painted snout of a pig with two beady eyes, probably dating to about 1400 BC—I named the fragment Miss Piggy.

A friend suggested that this piece was merely from a class of pottery objects called firedogs or andirons, conical objects with two ears and a nose on top used to support—in some fashion—vessels for cooking.

A few months later I was looking through a then new book, *Egyptian Museum and Papyri Collection Berlin: 100 Masterpieces*, by Dietrich Wildung et al., that had been recently added to the ARCE library collection. One object in the catalog (ÄM 31658, on pp. 158-9) stood out: the pottery figure of a woman with a pig's head, dating to about 3100 BC. Here was an object that in simplified form would look like a firedog, but it represented a female pig.



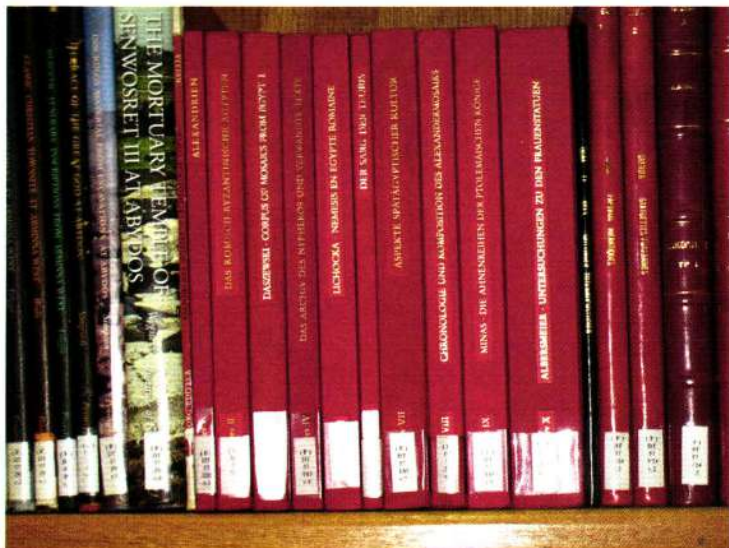
With this as a starting point, it becomes reasonable to reevaluate firedogs and my pottery fragment and to consider them all as some type of primitive pig goddess extant in Egypt for at least 15 centuries and perhaps connected with cooking or the kitchen. This is not so strange an idea as pigs were well known during most of pharaonic Egypt. My investigation goes on, but it could not have been started without access to a book in a good library.

Top: Charles Van Siclen holds "Miss Piggy." Photo by Jane Smythe

Bottom: Diety in the form of a pig. Egypt, Early Dynastic, 3050–2850 BCE. Terracotta, AM 31658. Photo: Aegyptisches Museum, Berlin, Germany, Sandra Steiss, Art Resource, NY



## ARCE UPDATES



Ten volumes of  
*Aegyptiaca Treverensia*.

French and German—are often by their nature expensive, and most Egyptian organizations have not had the funds necessary to acquire these books. The major foreign institute libraries in Cairo have fulfilled this need and these are places where Egyptians and non-Egyptians come to do research. ARCE's library is a major resource for Egyptian students working on advanced degrees and for members of the Antiquities Service to do research.

What subjects should a comprehensive library dealing with Egypt cover? This is not an easy question to answer. Of course, one buys books on Egypt, from prehistory to the middle of the Twentieth Century. But where do you stop? During the pharaonic periods, Egypt has relations with Southwest Asia (Palestine and Syria mainly) and Nubia to the south. Eventually Egypt was part of the Hellenistic world and later the Roman world; then Byzantium, and then the Arabs and the Ottomans. There is a plethora of religions: ancient Egyptian, Greco-Roman, Christian, Islamic, and a multitude of languages: ancient Egyptian and Coptic, Hebrew, Aramaic, and Arabic. The universe of the ARCE library should be the entire eastern Mediterranean basin from prehistory to the middle of the last

century in all its aspects: archaeology, art, history, religion, language, etc.—a tall order to fill.

The building of such a comprehensive research library takes time, and it is necessary first to acquire books which play to the library's strengths, such as Egyptology, but also opportunistically to acquire books that fit into the wider scope of the library. One cannot buy every book, but acquisitions need to meet the potential need. When a scholar is on the trail of a concept or looking for a parallel, he or she wants a source as quickly as possible. Nothing is more maddening than to find that the single volume one wants is the one missing from, say, that series of 99 Excavation Memoirs published by the Egypt Exploration Society. Yes, you can find it elsewhere, but a good reference library will anticipate the needs of its users and have the book at hand.

The easy part of growing a collection is to buy the new books when they appear or one finds out about them. Because of limited demand and thus short press run, it is possible that a book published in 2011 is out-of-print by 2012—this actually happens, although rarely. In a field such as Egyptology, these books are generally published (or distributed) throughout Europe and in North America. For older books, they are often reprinted or are available via the used book trade—mostly found using the Internet. It is often the case that a book from the 1820s or 1920s is available in some form while a book from the 1990s is unavailable in any form. This is due to the fact that the used copies of recent out-of-print books are still in the hands of their original purchasers who have not retired (or died).

The ARCE library does fairly well in acquiring new books and great strides are being made in completing older holdings. Eight years ago, the library held only two books of an important series on Ptolemaic and Roman Egypt published by the University of Trier in Germany—*Aegyptiaca Treverensia*—and one of those books was a rather poor photocopy. Over time, five additional items were added

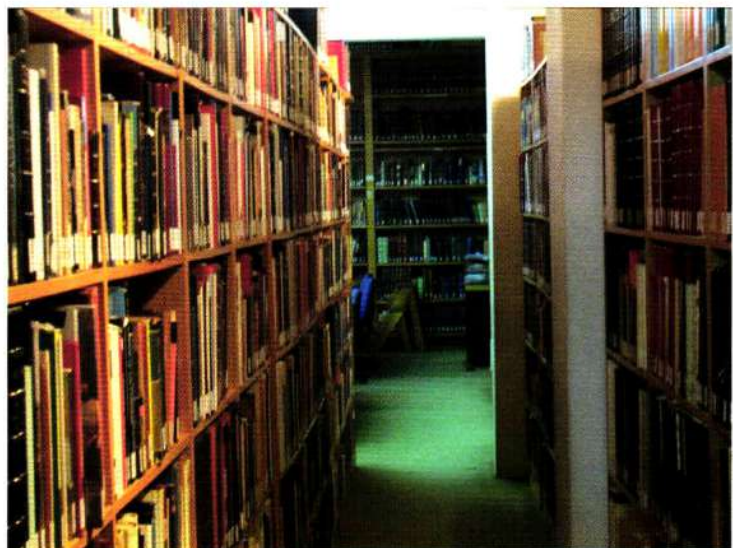


when the publisher cleared out its unsold stock, and one title was also found in the used book trade. Last winter, the last two missing volumes (and the replacement of the photocopy by a real book) were finally located and added to the collection. In many cases, series of Egyptological monographs, such as *Hildesheimer Ägyptologische Beiträge* (numbering some 50 volumes), have gone from 20% complete or less to near total completeness. Right now the *Catalogue of Egyptian Antiquities* in the British Museum, a work in seven volumes, is nearly complete; the ARCE library lacks only volume 5, *Early Dynastic Objects*, by A. J. Spencer. The problem is that the one available copy of this title in the used book trade is so expensive that its purchase cannot be justified. One hopes a cheaper copy will surface.

The ARCE library has been fortunate over the last few years to have had the support of ARCE's Antiquities Endowment Fund and funding from the US Department of State via CAORC (the Council of American Overseas Research Centers), and that support continues. In addition, the library has received support from the US Department of Education and the occasional private gift. The cost of new books can be head-shaking. A single new book can run to \$200 or \$300 or even \$400, although the average title is still under \$100. A remaindered title may cost as little as \$5, and used books can vary in price from a few dollars to hundreds, sometimes for the same title. The price of a book is reflected in its press run and its publisher. Unfortunately, the books of interest to the ARCE library are often printed in runs of less than 300 copies. These short press runs are often done by expensive publishers selling to a worldwide market. If the ARCE library were buying new books in only Egyptology, present funding would be more than adequate. Because the library is buying books from the past as well as the present in a broader range of subjects, choices need to be made: maybe next year a used copy or a reprint of a desired title will surface at a reasonable price.

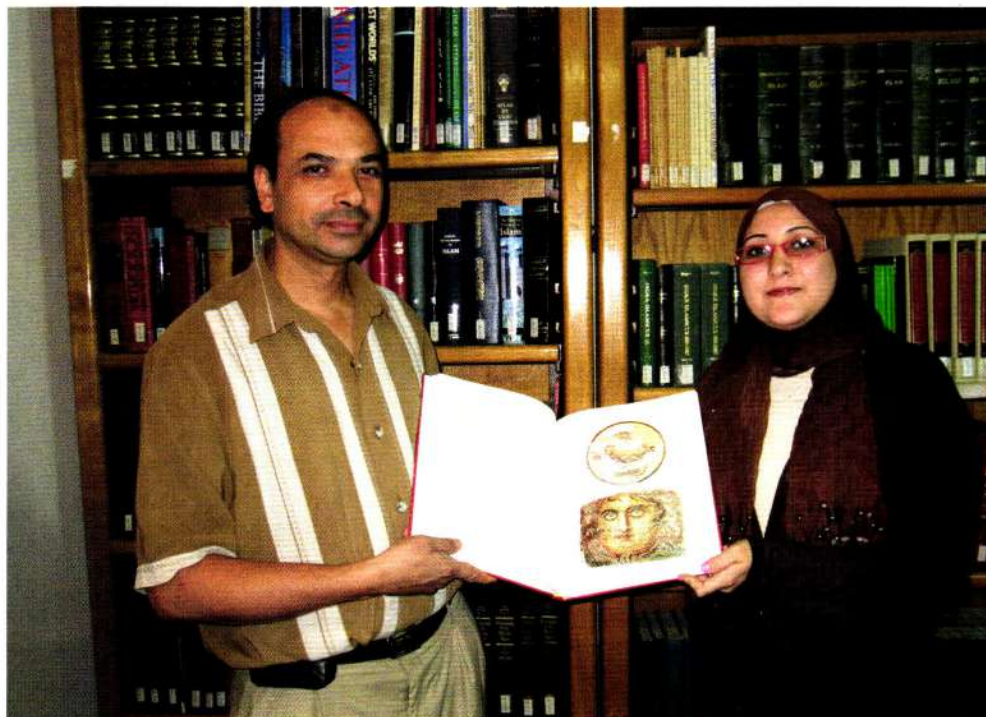
There is a new world that impacts all libraries including the ARCE library: the electronic future, if not the electronic present. Many back issues of journals are available (for free in Egypt) via JSTOR—which also has back issues of ARCE's Journal. In other cases, on-line access to journals comes at a very high price that the library cannot afford. Older books are often available on-line, especially books printed before 1900, but the images are sometimes inadequate. In Egypt, Internet service and even electricity can fail. New books have CDs or DVDs with extra images, but no one knows how long these electronic files will last. Technology evolves: most small libraries can no longer read microfiche that were fashionable in the 1970s. The Online Egyptological Bibliography, for example, and on-line institutional library catalogues have replaced the shelves of printed books that formerly aided in searching scholarly literature. The Oriental Institute of the University of Chicago has made available electronic images of the important (and now mostly out-of-print) volumes on the Temple of Medinet Habu by its Epigraphic Survey. While the electronic versions are admirable and useful, the real volumes are still better to my mind. Unfortunately, the ARCE Library lacks many volumes of this set.

View of the book stacks from Charles Van Siclen's office.





## ARCE UPDATES



ARCE Library staff  
Osama Mohamed and  
Amira Gamal hold  
open a volume from  
*Aegyptiaca Treverensia*.

A lot of the work I do might seem to be rather boring, but there is an element of the chase in it, especially for the older titles. First I identify a book or books that I want for the library: going through the bibliography of an important new book like the new volume *Ramesses III*, edited by Eric H. Cline and David O'Connor; searching library catalogues for specific subjects—say Egyptian tombs—or examining the titles in an important series. Once a missing title is identified, I try to find a copy at a reasonable price. Are there copies available for exchange from various libraries (German, French, Italian, Polish, Czech) with similar interests? Is the book still in print? Are quality used copies available (good, bound original printings are often cheaper than reissued paperback books)? When a title is found, that doesn't always mean I can get the book: sometimes it is already sold or the dealer won't send it to the US. There is a certain satisfaction when I see the library holdings going from a single volume of a set to complete holdings at an acceptable price.

While some books are purchased in Egypt, for the most part new acquisitions are sent to ARCE's US office. Every six to seven weeks I return from there to Cairo with a load of new books that fills about half of a standard library bookcase—much to the dismay of Mr. Usama and Ms. Amira, the library staff who have to process and find a place for the additions. Over the last eight years, I would estimate that the collections have increased by some 5000 volumes. I have increased shelving capacity by about 50 percent, but there never is enough shelf space. I guess this means I am doing part of my job! From an outsider's viewpoint, it looks like the ARCE library has lots of books—unfortunately, I know where the holes in the collection are, and that there is still a lot of work to do.

Come and visit the ARCE Library in downtown Cairo...or maybe buy the library a book.



## From San Antonio to St. Antony's Monastery: ARCE's Journey to Create a Museum in the Desert

RACHEL MAULDIN  
is the Assistant  
Director for US  
Operations and  
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Antonio, Texas.

*Rachel Mauldin*

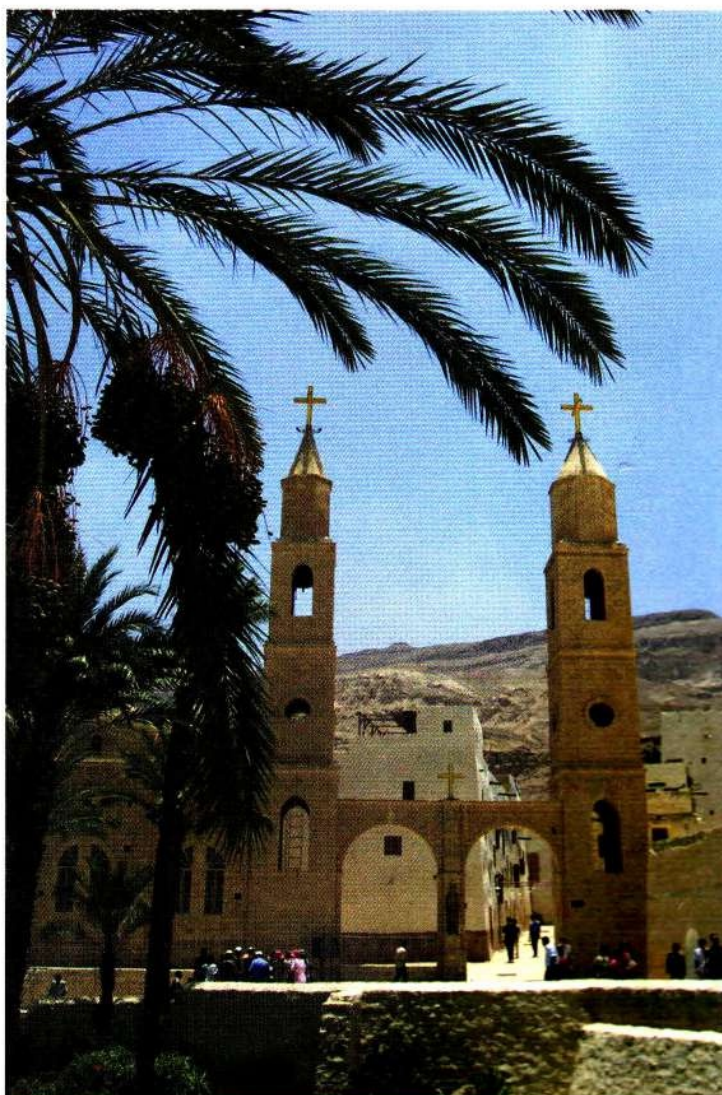
Picture an austere landscape of desert valleys and barren mountains. Nestled against this backdrop stands a monastery complex surrounded by high adobe walls with churches and chapels, a bakery, a spring, and a lush garden where olive trees and date palms are cultivated by monks under the unrelenting sun of Egypt's Eastern Desert. This is the site of one of Christianity's oldest monuments—The Coptic Orthodox Monastery of St. Antony the Great.

As the ARCE Archivist and Assistant Director for U.S. Operations the core of my work is administrative. Yet, one of the benefits of working at ARCE has been the opportunity to use skills I gained as a registrar and head of collections at the San Antonio Museum of Art in the 1990s and early 2000s to support ARCE projects.

The first opportunity to use my museum background came with the ARCE-USAID funded Egyptian Museum Registrar Training Project. Over a three-year period, I assisted with training the group of registrars in the frenetic atmosphere of the Museum surrounded by the hustle and bustle of Cairo. In offering my knowledge of museum registrar practices, I also gained invaluable knowledge of working in another culture and learning to be flexible within various parameters.

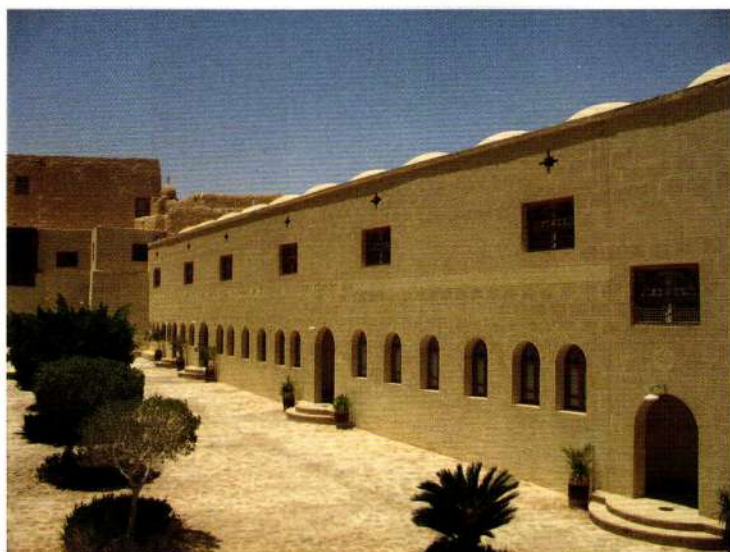
The most recent opportunity arose through an ARCE project to install a museum gallery at St Antony's Monastery. St. Antony's has continually occupied this site since the 4th century. Its long, rich history has attracted the

St. Antony's Monastery.  
Photo by Kathleen Scott





## ARCE UPDATES



L-R: Kathann El Amin, Fr. Maximous, Rachel Mauldin, and Gerry Scott view the vestments stored in the museum workshop. Photo by Jane Smythe

Museum at St. Antony's Coptic Monastery. Photo by Michael Jones

attention of prominent scholars and historians over the centuries and the monastery itself has seen numerous construction and restoration projects through the ages. As a result, the monastery possesses archaeological material to complement its collection of liturgical objects and objects used in the daily lives of the monks.

Some one thousand such objects include chalices, patens, liturgical spoons, kitchenware,

farming and fishing implements, bookmaking material, and icons dated between the late 17th to 20th centuries; also included are 19th century vestments belonging to Coptic Pope Kyrillos IV of Alexandria.

Bags packed for a week as the only female guest in this remote Coptic monastery, off I went in November 2011 with ARCE's Information Technology Project Manager, Zakaria Yacoub. After a three-hour drive that took us away from the urban chaos of Cairo along a high speed road to the Red Sea, we wove our way along the coast with the mountains to the west and the startlingly turquoise-blue sea to the east. Turning west, we made our way into Egypt's interior through the sparse Eastern desert and to St. Antony's Monastery. Father Maximous el-Antony, an energetic monk with an engaging personality, expressive eyes, and a reputation as an excellent chef, greeted us. Moments later we sat down to a lovely lunch and then, after the meal and without further ado, the work began.

Father Maximous studied museology in the United States in the 1990s and is the driving force behind the monastery's conservation projects. Conservation and preservation work began at St. Antony's under ARCE's USAID funded Antiquities Development Project (ADP) in 1996 to conserve the medieval wall paintings in the monastery. In addition to the conservation of paintings at the monastery, the ten-plus years of conservation work at St. Antony's also included the preservation and presentation of early monastic cells visible under the floor of the sanctuary. Further USAID funding for St. Antony's is included in the current Egyptian Antiquities Conservation (EAC) Project. And, this is what brought me to St. Antony's. One aspect of the EAC Project provides for the installation of a museum gallery within a purpose built space that was previously constructed by the monastery.

My first task was to review the catalog inventory sheets created several years earlier by student volunteers at the monastery. These

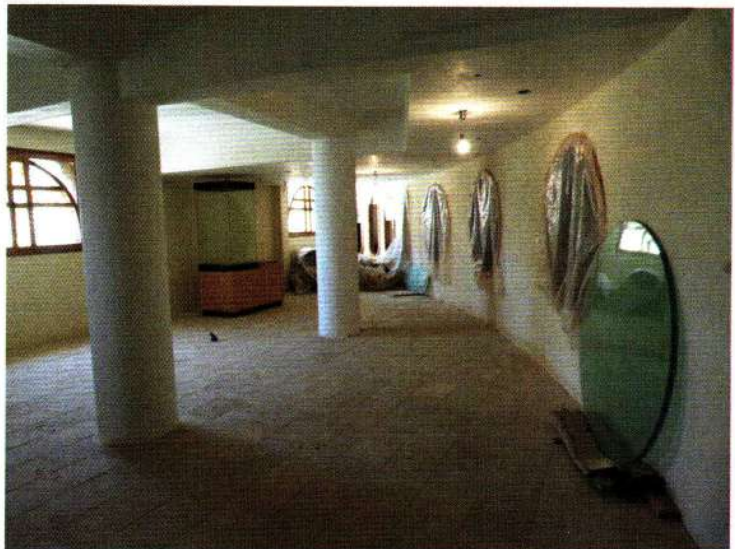


## ARCE UPDATES

would help me to familiarize myself with the types of objects in the collection that would be entered into a museum database. Meanwhile Zakaria, who had previously created a database with basic entry fields for the objects using Filemaker, tweaked the program and with recommendations from Father Maximous, further improved data fields and linked the data. Zakaria and I sat side by side in the workshop above the gallery space for eight hours a day working methodically. By week's end almost 800 records had been entered into the system. Leaving the work-filled days and the clear star-studded night skies behind, I returned to Cairo and then San Antonio.

In June 2012, I returned to Cairo where I spent several days in the ARCE office linking images of the objects in the monastery collection to their corresponding record in the database. Then just days before the draining summer heat set in, Gerry Scott, ARCE Director, and Michael Jones, Associate Director of EAC, and I traveled to the Monastery where we spent three days working with Father Maximous and the museum collection. Gerry and I assessed the collection, familiarized ourselves with the various objects, and made initial selections of object groups for installation. Michael and Father Maximous began developing the story line for the exhibit. Group discussions focused on developing a sequence of events for the installation, creative ways to display more of the objects in other areas of the monastery to show their context, and considerations for incorporating examples of the archaeological material in the installation.

Back in San Antonio, where summer is no less punishing than in Egypt but where air conditioning is more plentiful, I continue to update the database remotely with additional information obtained during my visit in June. The database contains all basic object information: title, date, medium, dimensions, condition, and a description along with a reference photo. This information will also be used in determining which objects will be



Museum gallery space.  
Photo by Jane Smythe



Sampling of the museum's chalices, liturgical spoons, and chandeliers. Photo by Jane Smythe

selected for installation in the gallery and to develop object labels, as well as a reference for text panels used to tell the story of the Monastery.

Future trips to St. Antony's will entail completing the database entry, designing the installation, and then installing the objects, labels, and text panels. Museum installations are a group effort, and I appreciate the opportunity to play a role once again in the museum setting; I'm looking forward to the creativity, dilemmas, and physical demands of the exhibit and installation. The Museum at St. Antony's Monastery is scheduled to be complete by December 2013.





# FELLOWSHIP REPORT

MS. SEGGERMAN was a US Department of State ECA fellow at ARCE in 2011–2012 and is a doctoral candidate at Yale University.

## Modern Art in Egypt

Alexandra Dika Seggerman



Alexandra Dika Seggerman. Photo by Stephen Poellot

During the 2011–2012 fellowship year, I had the fantastic opportunity to conduct research for my dissertation on the history of modern art in Egypt. I spent the academic year in Cairo examining artworks in museums and private collections as well as studying textual sources in state and family archives. My project focused on the lives and oeuvres of four prominent Egyptian artists: Mahmoud Mukhtar (1891–1934), Mahmoud Said (1897–1964), Abdel Hadi el-Gazzar (1925–1966), and Gazbia Sirry (b. 1925). These artists represent the height of modern painting and sculpture from the founding of the *École Égyptienne des Beaux-Arts* in 1908 to the end of the Nasser era in the late 1960s. Through my research, I deepened my understanding of the complexity and richness of modern art in Egypt and discovered how its history challenges the traditional narrative of modern art in Europe and North America. In particular, the career of renowned sculptor Mahmoud Mukhtar sheds light on the complex transnational quality of many of these artists' careers and aesthetics.

Mukhtar was born in the town of Tanbara in Mahalla al-Kubra in the Nile Delta, and his

biographers describe his pastoral childhood with reverence. The art critic, Ahmed Rassim, wrote: "One day, the spirit of art chose a young boy who was playing on the banks of the Nile, honing human images from ordinary mud. From that day forward, luminous rays have flowed through the veins of this chosen one [al-mukhtar]." As a boy, Mukhtar moved to Cairo with his mother and became one of the first students at the *École Égyptienne des Beaux-Arts*, the first fine arts school in the Arab world, founded by Prince Youssef Kamal. There, Mukhtar studied sculpture in the French academic style with the director of the school, Guillaume Laplagne. Mukhtar's early work depicted Arab heroes, such as Khalwa Bint Al Azwar, a female warrior who fought in masculine disguise against the Romans in Syria (fig. 1). Upon graduation, the prince sent Mukhtar to continue his study at the *École des Beaux-Arts* in Paris. From this point forward, Mukhtar lived a transnational life, shuttling between his Paris and Cairo studios. He became famous in Egyptian public life, often caricatured in the Cairo press, and also found recognition in Paris as "the first sculptor from the land of sculpture."

Prepared with the knowledge of Mukhtar's life and career gained from papers at the National Archives of Egypt [Dar el-Watha'iq] as well as from a family archive, I returned to the Mahmoud Mukhtar Museum in Gezira in central Cairo to examine and document its collection of artworks. The museum re-opened in May 2012 after a brief renovation, and I was fortunate to have the opportunity to see the sculptures in this new, fresh setting. One of the major issues preventing understanding of

Fig. 1: Mahmoud Mukhtar and his sculpture, *Khalwa Bint al-Azwar*, c. 1910, Cairo. Collection of Dr. Emad Abu Ghazi







modern Middle Eastern art outside the region is the lack of published, high-quality images. The opportunity to photograph these works, thanks to the support of the museum director, Tarek el-Komi, and the president of the Fine Arts Sector, Dr. Salah el-Meligy, will be a huge boon for my project but will also benefit the wider understanding of modern art in Egypt. At the museum, I noticed details in the works, such as the foundry stamps on the bronze sculptures. Nearly all the bronze works in the museum were cast in Paris foundries, either at the Fonderie des Artistes or Susse Frères, such as a small piece titled *Meditation* depicting a modern woman in French dress with an ancient Egyptian headdress (fig. 3). This small detail exhibits the truly transnational nature of both Mukhtar and these works, which made long journeys across the Mediterranean. I was also able to view and photograph the famous work, *Khamasin*, in which Mukhtar exhibits the effect of the Khamasin sandstorm wind on the cloak of a young female



Fig. 2: Mahmoud Mukhtar, *Khamasin*, c. 1929, Mahmoud Mukhtar Museum, Cairo. Photo by Alexandra Dika Seggerman

Fig. 3: Mahmoud Mukhtar, *Meditation*, c. 1926, Mahmoud Mukhtar Museum, Cairo. Photo by Alexandra Dika Seggerman

peasant (fig. 2). The rear of the work presents a beautiful, abstract shape reminiscent of Parisian sculptors of the early twentieth century, such as Constantin Brancusi. The work shows how Mukhtar was in conversation both with artistic movements in Paris as well as visual culture of Egypt, which often employed the peasant as a symbol of the nation.

The 1919 Revolution inspired Mukhtar to sculpt a memorial work entitled *Nahdat Misr* [Egypt's Reawakening], which depicts a female peasant and a modern sphinx uniting towards an Egyptian future. He first exhibited a small model of the piece in Paris, where it garnered praise at the Salon des Artistes Français. A group of Egyptian students visited Mukhtar in Paris the same year and launched a public campaign to fund a monumental version for one of Cairo's squares.<sup>1</sup> After eight years, it was unveiled in Midan Bab el-Hadid (today's Ramses Square) outside the main railway station. During the Nasser era, the statue was moved to its current location outside of Cairo University. Equipped with a telephoto lens and a tripod, I set out on the morning of Sham el-Nessim to examine and document this famous sculpture. The pink granite, chosen for its connections to ancient Egypt and quarried from Aswan specifically for this work, has held up



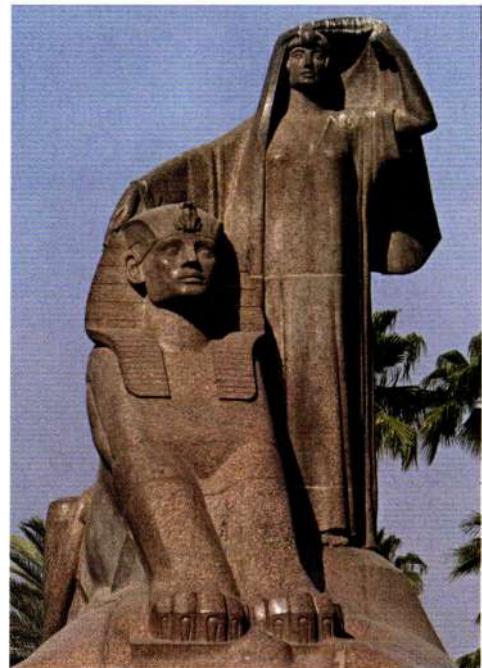
## FELLOWSHIP REPORT

Figs. 4 and 5: Mahmoud Mukhtar, *Nahdat Misr*, Nahdat Misr Street, Giza. Photos by Alexandra Dika Seggerman



well amid the dust, smog, and traffic of modern Cairo (fig. 4). Photographing it brought to light the many fantastic angles from which to view the piece, and the details not often visible in other photographs, such as the pharaonic braid of the peasant's hair and the delicate way her hand grazes the top of the sphinx's headdress (fig. 5). In particular, I noticed the peasant's ear visible underneath her raised tarhah [mantilla]. This gesture of lifting the veil is generally interpreted as a symbol for shedding oppression, and many examples of similar symbolism exist in European-style sculpture from the same period. Viewing the sculpture in the post-January 25th Revolution atmosphere highlighted for me the original revolutionary climate of the sculpture's making. Spotting her ear that morning led me to a new interpretation of the raised tarhah as an act of listening, specifically listening to the people and their protests in the public sphere. Mukhtar's monumental peasant hears the pleas of the people and urges the rising sphinx to act upon them.

Like many of the Nahdah generation of intellectual awakening in Egypt during the late nineteenth and early twentieth centuries, Mukhtar sought to express a modern aesthetic through the balance of traditional and historical content with modern forms. Both his small and monumental artworks exhibit an attempt to negotiate between Egyptian modernist thought of the Nahdah and European art movements. Mukhtar employed a visual language of Egyptian characters—peasants, sphinxes, sheikhs—familiar both to Egyptians and foreigners alike, to create a



modern sculptural aesthetic that spoke to multiple traditions. In his work, he reveals his enormous technical skill as well as the broad classical education he received in both Cairo and Paris, referencing modern sculpture as well as ancient art. His work challenges European-centric views of modern art in the way that he deftly employed Egyptian references in his work, not simply as an expression of his identity, but as a way to explore abstraction in sculpture.

I hope with this study of Mukhtar and the other prominent modern Egyptian artists to bring the rich and fascinating history of modern art in Egypt to a wider audience. I would like to extend my deepest appreciation to ARCE for their support during my fellowship and the Department of State Bureau of Educational and Cultural Affairs, which funded my fellowship. In particular, I would like to thank the fellowship coordinator, Djodi Deutsch, for her camaraderie and support, Deputy Director, Amira Khattab, for her help in navigating Cairo institutions, and my affiliate supervisor, Professor Yasser Mongy, for his deep understanding of art in Egypt. Without them, this project would not have been possible.

### Notes

- 1 Badr al-Din Abu Ghazi, *Al-Maththal Mukhtar* (al-Qahirah: al-Dar al-Qawmiyah lil-Tibaah wa-al-Nashr, 1964).



### Mustafa Al-Nahas and Egypt's Military Courts

*Eric Schewe*

ERIC SCHEWE was a US Department of State ECA fellow at ARCE in 2010–2011 and is a doctoral candidate at the University of Michigan.

The longest single period that the Wafd Party governed Egypt was the two years and eight months between February 5, 1942 and October 10, 1944. Although the Wafd led the 1919 Revolution, which ushered in a constitutional monarchy with an elected parliament that its strong rural organization could fill with

representatives in fair elections, the occupying British and successive kings had for twenty years colluded regularly to obstruct its control. Ironically, it was only when the British needed the Wafd's legitimacy and popularity to solve multiple crises during the Second World War that they staged a palace coup allowing the party

Air raids on Egypt's major cities killed and injured thousands and helped justify a buildup in the security apparatus. (Damage from a raid in Alexandria, June 8, 1941.) US National Archives, College Park Maryland.





## FELLOWSHIP REPORT

Despite government prosecution of small hoarders and profiteers, the monopoly control of imports and high government grain prices to encourage farmers to grow wheat led to rampant inflation, hurting laborers and salaried employees. *Al-Ithnein w'al-Dunya*, March 20, 1944.



to assume both its constitutional powers and a broad range of exceptional wartime powers. Although Wafd leader Mustafa Al-Nahas could never transcend the restrictions of a powerful king and neocolonial influence—indeed, King Farouk expelled him the instant the British withdrew their support for him—in nearly three years of majority control of parliament and government, the Wafd employed these exceptional powers to expand the Egyptian state and to change public discourse about the role of the state. Documents from Al-Nahas' office and ministries at the Egyptian National Archives reveal that he used his control over military legislation and military courts to promote an etatist economic agenda and to centralize executive power—presaging the social welfare policies and authoritarian legal strategies of the Nasser government.

Mustafa al-Nahas, President of the Wafd Party and Prime Minister of Egypt, shortly after the British coup that brought him to power in 1942. *Al-Ithnein w'al-Dunya*, February 16, 1942.

By January 1942, Cairo and Alexandria had faced more than a year of destructive air raids from Axis armies occupying Libya. With the failure of the 1941 wheat crop after two years without artificial fertilizer because of

the naval war on shipping, Egyptian morale and the economy were approaching a crisis. Basic supplies were running short, especially in rural areas, and prices had doubled from their prewar level, despite price controls and rationing sanctioned under the state of siege. Prime Minister Hussein Sirri led a weak cabinet, as the British had pressed for the resignation of charismatic nationalist Ali Maher in 1940. King Farouk had refused to appoint Al-Nahas, and his policies faced the strong opposition of elite landowners in parliament. Not only could he not pass normal legislation, he was also reluctant to use his unilateral powers as military governor, the chief authority of the state of siege, to pass further military proclamations to mandate sowing wheat, setting minimum wages or cost of living adjustments or raising taxes.<sup>1</sup> Sirri had argued in vain that fall to British Ambassador Miles Lampson for more fertilizer in exchange for a stronger effort on economic regulation, even playing on British fears of





another revolution: “The government consider that the shortage of bread...would be liable to give rise to disturbances. It is imperative for the sake of public security and tranquility that its supply be assured.”<sup>2</sup> Lampson agreed with the sentiment, but instead turned to the one political force he knew could deliver on its political goals, threatening King Farouk with deposition if he did not appoint Al-Nahas prime minister on February 4, 1942, after Sirri’s cabinet fell apart under heavy protest.

Although the elite of the Wafd were also wealthy landowners, Al-Nahas could command their acquiescence over the badly needed economic measures—for a share of government power and patronage. He issued military proclamations creating a government monopoly on the trade of wheat, maize, barley and rice, as well as compulsory deliveries by all peasants to the government usually assessed at around two-thirds of each farmer’s grain crop. He also created compulsory labor arbitration committees and mandatory cost of living allowances for industrial workers as proclamations, among a slate of long-promised Wafd labor legislation that included the recognition of unions and mandatory worker accident insurance. At the same time, he widened the scope of the government’s surveillance and policing apparatus, cracked down on brothels and illegal liquor and drastically increased punishments on unlicensed firearms and black marketeering.

Over the course of the war, the Egyptian government tried between 140,000 to 160,000 Egyptian and foreign civilians in standing military courts, the volume accelerating once Nahhas took office.<sup>3</sup> The vast majority of these cases were not political or military crimes like anti-government protests, conspiracies, espionage or sabotage. Rather, most represented the mundane economic struggles of the lower and middle classes: black market and agricultural infractions were 70% of all cases by 1943, and thefts from the Allied army represented the majority of all remaining cases.

The exceptional tribunals under British martial law during the First World War were held particularly to punish major riots like those in early 1919, and did so with spectacular and collective violence—the trial for the murder of British soldiers on a passing train in Deir Mawas in Asyut resulted in 37 death sentences.<sup>4</sup> As Nasser Hussein has written with regard to the martial law-sanctioned Amritsar Massacre, which occurred in British India that same year, the performative aspect of this violence was designed to re-establish the colonial state’s sovereignty.<sup>5</sup>

The military courts of the Second World War, by contrast, were governed by a French-style *État de Siège*, which transformed the exceptional defense of “public security and order” from a power somewhere outside the rule of law into merely another jurisdiction among the Mixed, Native and Shari’a courts. For an infraction or crime to be heard in military court, the military governor had to have made a proclamation addressing it or transferring expressly from the ordinary penal code. The legislation set maximum punishments at eight years imprisonment or LE 4000 in fines. Al-Nahas added corporal punishment (up to 50 lashes) for price infringements at the height of the supply crisis in mid-1942, but this was criticized as illegitimate and judges sentenced lashing in only 5% of eligible cases for the first few months and then refused to apply it.<sup>6</sup> Defendants still enjoyed no rights of habeas corpus or appeal, and the system was designed to work through summary cases as quickly as possible, but many were able to bring normal legal representation and challenge the accusations. Military justice under these conditions took on an aspect of routine government business, the enforcement end of a much larger bureaucracy tailored to manage the impact of the war on the Egyptian population, including the new ministries of supply and civil defense. (This situation also relieved political pressures to draw the state of siege to a close, some liberal critics noted).<sup>7</sup>



## FELLOWSHIP REPORT

Since the courts were composed of one National Court judge and two mid-level military officers appointed for terms of at least several months, and they handled a large volume of cases, they could not always be guaranteed to deliver a politically desirable judgement; they acquitted more than 10% of all cases brought by the military prosecutor.<sup>8</sup> From the moment he took office, therefore, Al-Nahas sought to enforce and improve his legal prerogative as military governor to approve, reject or even change military court decisions. The more than 50 files in the Egyptian Archives containing full ledgers and occasional case descriptions of military court cases from 1941 to 1945 are the work of a large bureaucracy he created to monitor the courts. These papers reveal that he not only had a dedicated staff in the council of ministers' office, but that he had assembled an entire branch of the public security authority at the Ministry of Interior to review court cases as the Office of Military Judgement. Since the military officers on the court rarely held a rank higher than *bimbashi* (lieutenant colonel) and the military remained a relatively minor institution as Egypt remained a non-belligerent, the Ministry of Interior, which organized surveillance and arrests with Supply, Civil Defense and the British military police, was

the actual driving force behind these "military" courts. Many case reports contain the judge's opinion, with Ministry of Interior and Prime Minister's office comments, followed by approval or a decision to cancel the case and return it to the court, even for commonplace crimes. The importance of this control to Al-Nahas became public early in the Wafd administration, during the ouster of Makram Ebeid from the Wafd Party in a political struggle that allegedly included his refusal as Minister of Supply to withdraw a military charge for yarn smuggling against Al-Nahas' brother-in-law. If even a small number of the accusations made by Ebeid in his "Black Book" expose of 1943 are accurate, then the Wafd effectively used the wartime import and ration restriction regime to run a patronage network with extremely lucrative results for businessmen on the inside.<sup>9</sup> This fact exposes one of the principal weaknesses of Al-Nahas' files as an archive of the military courts: it has been scrubbed clean of any war profiteering at a level higher than retail operations.

Egyptian historians have stressed the February 4, 1942 incident as sealing the downfall of the Wafd party (and the constitutional monarchy more broadly), but during and even after the war, the Wafd remained popular. Despite complaints over corruption and mismanagement, its populist tendency in war legislation won it different types of support. Subsidized bread helped prevent a potential famine in 1942, and urban rent controls also reined in living expenses; both military proclamations became standard support programs for the urban poor after this time. The labor press praised the modest wage and working condition improvements of the Wafd's program.<sup>10</sup> Although incomplete information sometimes resulted in incorrect grain appropriation from peasants, they were generally satisfied with the high fixed prices the government paid. The government was moderately successful at deflecting popular anger about supply towards individual hoarders in the mainstream press, away from the larger-scale profiteering it was

Wafd second-in-command Makram Ebeid questions Al-Nahas' ballooning powers (depicted separately as Prime Minister, Interior Minister and Military Governor and his many other titles) in this cartoon from the peak of the supply crisis and German invasion. *Ruz al-Yusuf*, July 23, 1942.





## FELLOWSHIP REPORT

permitting. Even magazines generally critical of the Wafd in this period, like Ruz El-Yusuf, ran a story series entitled “If I Were the Military Governor” containing interviews with opposition politicians and government technocrats in which everyone believed that military punishments were too lenient, and several individuals even advocated the death penalty for smuggling and hoarding, which was never imposed.<sup>11</sup> A more sophisticated and ideological endorsement of this crisis governance emerged in many new “authoritarian modernist” leftist publications at the end of the war, including Sadiq Sa’ad’s *The Tragedy of Supply* and Mirrit Ghali’s *Agricultural Reform*, that supported a permanent agenda of state trade monopolies and land reform respectively.<sup>12</sup>

Just as the long economic crisis of war made social welfare the public interest of the Egyptian state, the efficient and uncontested operation of the military court system helped align the concept of “public interest” with “public security.” This shift helped make turning to the state of siege under conditions less critical than those of the original legislation—imminent invasion by enemy forces—a reflexive action for Egypt’s prime ministers. Al-Nahas’ successor Mahmoud Al-Nuqrashi brought the state of siege to an end by October 1945, but he would invoke those powers again at the start of the war in Palestine in 1948, and the state of siege after the Cairo Riots of January 26, 1952 lasted well into the reign of the Free Officers. The state of siege, as adopted from French civil law to allow all the institutions of government to coexist with a repressive security apparatus, would evolve into the 1958 Emergency Law, which eliminated most of the minimal checks the ordinary government and courts had over the judicial power of this parallel system during the 1940s.

### Notes

- 1 Lampson also noted Sirri was indecisive and lenient with repressing public political opposition. FO confidential print, J 1656/38/16 Lampson to Eden, March 12, 1942.
- 2 Egyptian National Archives (ENA) 0081-026615, Sirri to Lampson, September 27, 1941.
- 3 This estimation is based on an average of 1.1 defendants per case calculated from a list of 5545 individuals tried in 5106 cases between October and December 1942 in a sample Council of Ministers’ file (ENA 0081-030436) and an estimated total of 150,000 cases drawn from totals in Ministry of Interior annual reports on public security 1941-1943, a February 1944 Abidin Palace report gathering Egyptian ministries’ contributions to the war effort (ENA 0069-007383) and monthly reports from the military parquet for 1942-1945 (ENA 0081-030438 to 0081-030809).
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- 8 ENA 0081-030432, 030436 and 030636, monthly case ledgers by the office of the Military Courts prosecutor to the Prime Minister, late 1941 to late 1942.
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# FELLOWSHIP REPORT

THOMAS  
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## Burial Practices in Ptolemaic Alexandria

*Thomas Landvatter*

Alexandria has long been seen as a city separate from Egypt—by it rather than in it. This designation has been taken too literally by scholars: though Alexandria was always legally considered a city of special status, quite different from other regions of Egypt, this does not mean that the city and its population existed in a Greek vacuum. Burial practices in the city, in particular, have been studied in reference to Greece and Macedonia rather than Alexandria's Egyptian context and status as a newly founded city. However, these two factors more than any other affected the structure of burial practices in the city, and fostered the creation of new social identities.

As part of a broader research program on Graeco-Roman period burial practices,<sup>1</sup> I visited Alexandria in February 2012 to photograph and document the cemetery sites of Shatby, Mustafa Kamel, Anfushy, Wardian, Kom esh-Shoqafa, the Tigran Tomb, and the Alabaster Tomb. The cemeteries are on the outskirts of the ancient city, grouped in three distinct areas: the western suburbs, and eastern suburbs, and the Pharos Island. These sites can be categorized as:

1. individual tombs;
2. isolated large hypogea;
3. complexes of multiple hypogea;
4. fully fledged cemeteries containing some combination of hypogea, individual graves, and surface funerary monuments.

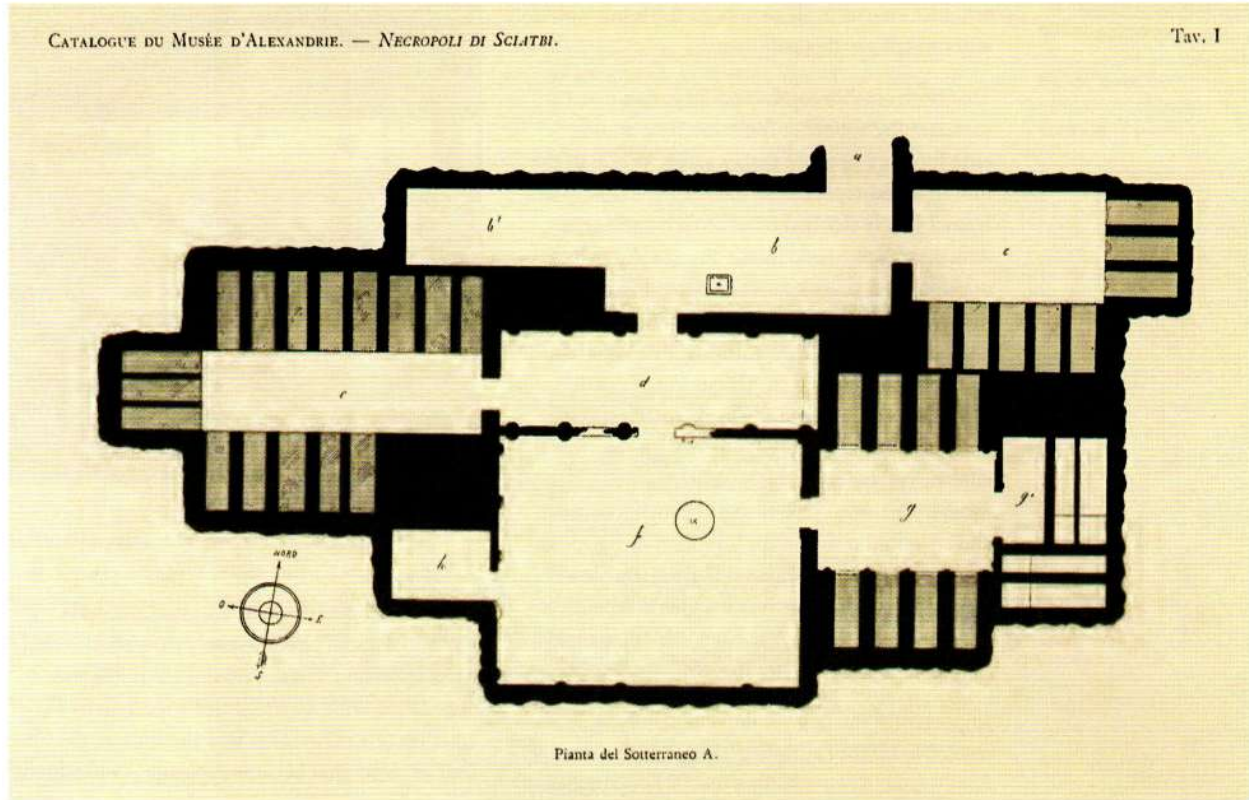
The wide distribution and variety of funerary sites gives some sense of both the chronological and spatial distribution of mortuary activity. All areas seem to have been in use from

the founding of the city, but there was a concentration of early activity in the east, with both the Pharos Island and the western suburbs a focus of activity in the later Ptolemaic and Roman periods.<sup>2</sup> The types of site also appear to have a chronological and geographical distribution: the earlier cemeteries in the east include surface graves and monuments amidst larger hypogea, while on the Pharos Island and in the western suburbs hypogea alone dominate.

While the form of the Ptolemaic period cemeteries in Alexandria appears outwardly “Greek” in style, many aspects, including the use of monumental hypogea and the large scale use of cremation, have little precedent in mainland Greece. In a recent article,<sup>3</sup> Stefan Schmidt has argued for interpreting these complexes from their local social context and local conditions, not from their so-called “Greek” and “Egyptian” influences, a pursuit which he describes as unjustified. Alexandria was a city of the uprooted, of immigrants both from within Egypt and from abroad. The social context was unlike any other in the Greek or Egyptian world at that time, and the funerary system of the city will necessarily reflect that.

Most of the early monumental hypogea are too big to likely be “family” tombs. The earliest of these is “Hypogeaum A” in Shatby,<sup>4</sup> (plan fig. 1, and its present state in fig. 2); slightly later is the complex of Mustafa Kamel<sup>5</sup> (plan fig. 3, and its present state in fig. 4). Both these complexes are dated to the early to mid 3rd century BCE. Schmidt suggests that these were, in fact, used by voluntary associations to which individuals subscribed in order to help cover the cost of





burial.<sup>6</sup> Individuals in Alexandria were forced to create new ways of distinguishing themselves in a new urban environment in the absence of the social ties which had existed in their old cities.

In contrast, the later tombs of Anfushy<sup>7</sup> are smaller, and are more likely to have been used for individual families, at least initially. These tombs are dated to the 2nd and 1st centuries BCE, later than those at Shatby and Mustafa Kamel, and demonstrate a much more extensive use of Egyptian iconography. In Mustafa Kamel, Egyptian iconography is not specifically funerary: in Mustafa Kamel I, the only outwardly Egyptian iconography present is a series of sphinxes in the main courtyard (see fig. 4). In Anfushy, the Egyptian iconography is explicitly funerary and more prominent. One example of this can be seen in fig. 5, a wall painting from Anfushy Tomb II, which is in the



Fig. 1: Plan of Hypogeum A in Shatby. The structure consisted of open courts f and d to which rooms containing loculi (burial niches) were attached. After Breccia 1912.

Fig. 2: Overview of courtyards f (foreground) and d (background) of Hypogeum A at Shatby. The structure is no longer well preserved due to rising groundwater and its proximity to the coast.



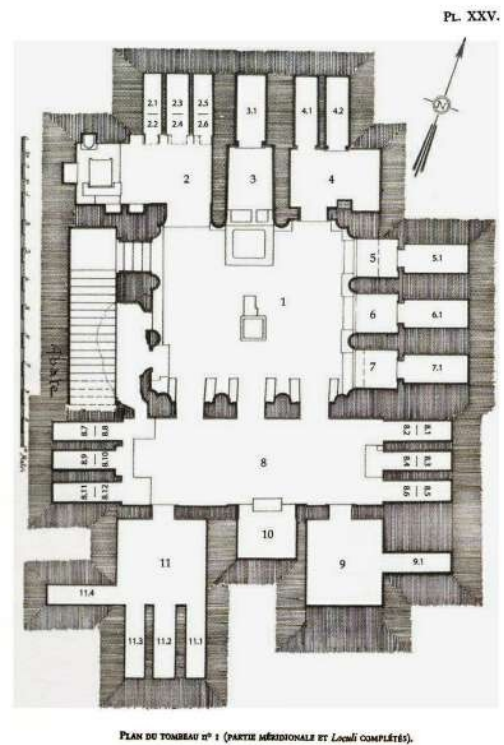
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Fig. 3: Plan of Tomb I at Mustafa Kamel. After Adriani 1936.

entrance stairwell: all visitors to the tomb would without fail see this painting.

That both smaller tombs and Egyptian iconography appear at the same time among elite funerary practice makes sense. While in the initial period represented by Shatby and Mustafa Kamel family ties had been broken and social structures were weak, by the time of Anfushy, one-hundred years later, there would have been many established families, with members who had been raised in Egypt. Individuals who had been born and raised in Alexandria, regardless of whether they were of “Greek” or “Egyptian” descent, would be more familiar with traditional elite Egyptian iconography. Elite taste in funerary art would likely shift in such a context, and so would result in the adoption of Egyptian iconography. By the Roman Period, the use of Egyptian iconography was a widespread elite practice, as can be seen at Kom esh-Shoqafa in the main burial chamber (fig. 6).

Importantly, the large scale, non-family collective tombs continued alongside the smaller family ones; Kom esh-Shoqafa, in fact, combines



both in a single complex. This indicates that the initial social circumstances that necessitated mass collective burial—that of an immigrant population with no social ties—resulted in the creation of a permanent new institution, the “burial club,” that became typically Alexandrian.

Fig. 4: Mustafa Kamel Tomb I, room 1, looking southeast. The sphinxes dominate the central court, but the majority of the structure follows a Greek architectural aesthetic, though the form is uniquely Alexandrian.





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Fig. 5: Wall painting, Anfushy Tomb II



Fig. 6: Scene from main burial chamber, Kom esh-Shoqafa

In essence, an image of Alexandrian funerary practice as one that is essentially “Greek” which becomes progressively “Egyptianized” is an incorrect one. It had little to do with the ethnic background of the population, and was shaped above all by its local socio-cultural situation.

## Acknowledgements

I would like to thank the Ministry of State for Antiquities and Dr. Mohammed Ibrahim, Minister of State for Antiquities, and Dr. Mohammed Ismail Khaled, Director of Foreign Missions. I would also like to thank Dr. Mohammed Mahmoud, director of the Alexandria antiquities inspectorate and inspector Mr. Mahmoud el-Defrawy, to whom I am particularly indebted for his extensive knowledge of Alexandria and his patience with my long hours of photographic work.

This research would not have been possible without the fellowship awarded by the American Research Center in Egypt (ARCE) and the United States Department of State’s Bureau of Educational and Cultural Affairs. The fellowship has been instrumental to my dissertation research, and I am grateful to have had the opportunity to conduct my research in Egypt.

## Notes

- 1 From January to April 2012, I was in Egypt as an ARCE fellow researching regional variation in burial practice during the Graeco-Roman period. I spent time in Egypt looking at various sites, visiting Alexandria, Luxor, and sites in the western desert oases to photograph and document important areas for funerary practices, and getting sense of the overall funerary landscape.
- 2 A summary of all known sites in Alexandria can be found in Tkaczow 1993. See also Venit 2002 for a comprehensive treatment of the monumental hypogea.
- 3 Schmidt 2010
- 4 The principal publication of the Shatby cemetery is Breccia 1912
- 5 The main publication of the Mustafa Kamel tombs, then called Mustafa Pasha, is Adriani 1936
- 6 Schmidt 2010
- 7 The Anfushy tombs were principally published in Adriani 1952

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# NEWS FROM EGYPT



*I want to express my profound thanks to everyone at the ARCE who helped me during my stay at your residence in Cairo. Everyone was exceedingly welcoming and*

*helpful from the moment I arrived. When the protests became more violent, you took extraordinary measures to ensure my comfort and safety, and I am particularly grateful for your successful efforts to get me to safety.*

*I hope things calm down soon! I really enjoyed having the chance to explore the vibrant city of Cairo and meet so many wonderful people. I cannot wait to return to Egypt, explore more of the country, and visit you again.*

*With great thanks,  
David Wight*



1: In May, Senator Barbara Milkulski of Maryland, US Ambassador Anne Patterson, and USAID Chief Walter North toured ARCE/USAID projects in Luxor. Here Director Scott explains conservation work at Khonsu Temple. Photo by Andrew Bednarski. 2: Conservator Khadiga Adam discusses ARCE's work conserving columns in Luxor Temple with Senator McKulski during a late-night tour of the temple in May. Photo by Andrew Bednarski. 3: In Cairo, Director Scott provided a tour of the Egyptian Museum to Senators Mark Udall of Colorado, Barbara Milkulski of Maryland, and Mark Warner of Virginia. While there, the group also visited with the Registrar's Department, which was created through an ARCE/USAID training program. Photo by Mary Sadek. 4: David Wight, an ARCE member and researcher from UC Irvine was staying in the ARCE residence the week of September 11 when violent demonstrations targeting the US Embassy broke out. Thanks to valiant efforts by Mary Sadek, Jane Smythe, messenger Mohamed Hassan Mohamed (Konta), and driver Ahmed Abdallah, David was able to safely get out of the residence and to the airport. These are David's thoughts of gratitude along with his picture. 5: ARCE Cairo staff members Rania Radwan, Djodi Deutsch, and Mary Sadek admire their handiwork after overseeing the refurbishment of the Grand Salon in August. Photo by Gerry Scott.



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Erin Carlile, *PR Coordinator/Grantwriter*



# ANNUAL REPORT 2010–2011

## Expeditions

### ABYDOS

#### *Abydos*

Pennsylvania Museum, Yale University,  
Institute of Fine Arts, New York  
Director: Matthew Adams  
December 2010–August 2011

#### *Middle Cemetery at Abydos*

Kelsey Museum of Archaeology, University of  
Michigan  
Director: Janet Richards  
January–March 2011

#### *Rameses II Temple*

New York University  
Director: Sameh Iskander, Ogden Goelet  
January–February 2010  
November 2010–January 2011

#### *South Abydos: Senwosret III Mortuary Complex*

University of Pennsylvania, Yale University,  
New York University  
Director: Joseph Wegner  
November 2010–June 2011

### CAIRO

#### *Egyptian Museum Database and Registrar Training Project—ARCE*

Director: Andrew Bednarski  
October 2009–September 2010  
November 2010–January 2011

### DAKHLA OASIS

#### *Ain el-Gedida*

New York University, Columbia University  
Director: Roger Bagnall  
January 2010  
September 2010–May 2011

#### *Ambeida*

New York University, Columbia University  
Project Director: Roger Bagnall  
Field Director: Paola Davoli  
January–March 2011

### THE DELTA

#### *Tell Gabbara*

University of the West Indies  
Director: Sabrina Rampersad  
December 2010–January 2011  
June–July 2011

#### *Tell Tebilla*

University of Alabama at Birmingham  
Director: Gregory Mumford  
May 15–August 15, 2010

### ESNA

#### *Deir El-Fakhouri Monastery—ARCE*

Director: Gerry D. Scott, III  
October–December 2010

### FAYUM

#### *Karanis Site Management Project, Phases 1 and 2*

University of California, Los Angeles  
Director: Willeke Wendrich  
September 2009–December 2010

### GIZA

#### *Giza Mapping Project*

The University of Chicago, Ancient Egypt  
Research Associates  
Director: Mark Lehner  
December 2010–November 2011

### HIERAKONPOLIS AND EL KAB

#### *El-Kab and Hagr Edfu*

The British Museum  
Director: William Vivian Davies  
January–April 2011

### LUXOR EAST BANK

#### *Luxor Temple Conservation—Rameses II Court, Column Conservation And Lime Mortar Patching—ARCE*

Director: Christie Pohl  
September 2010–ongoing

#### *Mut Lake, Visitor Access to Mut Temple, and Site Management—ARCE*

Director: Magdy Mokhtar  
September 2009–ongoing

#### *Mut Temple—Brooklyn Museum*

Brooklyn Museum  
Director: Richard Fazzini  
January–February 2011

#### *Mut Temple—Johns Hopkins University*

Johns Hopkins University  
Director: Betsy Bryan  
January–December 2010  
January–December 2011

#### *Placement of Permanent Signage for SCA/ARCE Projects—ARCE*

Director: John Shearman  
September 2010–ongoing

#### *Wall Painting and Conservation at Khonsu Temple, Karnak—ARCE*

Director: John Shearman  
January 2009–ongoing

### LUXOR WEST BANK

#### *Epigraphic Survey at Medinet Habu, Luxor and Khonsu Temples*

University of Chicago  
Director: William Raymond Johnson  
September 2009–May 2011

#### *Joint Expedition to Malkata*

The Metropolitan Museum of Art, The Michael  
C. Carlos Museum, Emory University  
Directors: Diana Craig Patch and Peter  
Lacovara  
February–March 2010  
January–March 2011

### PREDYNASTIC & EARLY DYNASTIC TOMBS

#### *Predynastic and Early Dynastic Tombs*

The British Museum, University of Arkansas  
Director: Renee Friedman  
January 2011–April 2011

### SOHAG

#### *Red Monastery—ARCE*

Director: Elizabeth Bolman  
January–March 2011

#### *White Monastery—ARCE*

Director: Gillian Pyke  
May–December 2010

### SOUTH SINAI

#### *El-Markba Plain Project*

University of Alabama at Birmingham  
Director: Gregory Mumford  
June 30–August 15, 2010



# ANNUAL REPORT 2010–2011

## Fellowships

### SINEM ADAR

Research Associate—no funding  
Postdoctoral, Sociology, Brown University  
Research topic: *(un)Making Citizens in Urban Spaces: Istanbul and Alexandria in the Nation-State Building Period*

### WALTER ARMBRUST

National Endowment for the Humanities funded  
University Lecturer, Anthropology, Oxford University, St. Anthony's College  
Research topic: *A History of New Media in Egypt 1919–1975*

### MOHAMED BAMYEH

National Endowment for the Humanities funded  
Professor, Sociology, University Pittsburgh  
Research topic: *Islamic Hermeneutics and the Philosophy of the Public Sphere*

### HANNAH BARKER

U.S. Department of State Educational and Cultural Affairs funded  
Doctoral candidate, History, Columbia University  
Research topic: *Egyptian and Italian Merchants in the Black Sea Slave Trade, 1260–1453*

### ALICIA CUNNINGHAM-BRYANT

U.S. Department of State Educational and Cultural Affairs funded  
Doctoral candidate, Near Eastern Languages and Civilizations, Yale University  
Research topic: *Engraved in Stone: The Role of Meroitic Offering Tables and their Iconography in Meroitic Funerary Religion*

### DANIEL GILMAN

National Endowment for the Humanities funded  
Postdoctoral, Anthropology, University of Texas–Austin  
Research topic: *Cairo Melodies, Beirut Tunes: Lebanese Pop Singers and the Egyptian Music Industry*

### FATMA EL HAMIDI

U.S. Department of State Educational and Cultural Affairs funded  
Adjunct Professor, Economics, University of Pittsburgh  
Research topic: *Vocational Education in Modern Egypt*

### MOHAMED EL SHAHED

U.S. Department of State Educational and Cultural Affairs funded  
Doctoral candidate, Middle Eastern and Islamic Studies, New York University  
Research topic: *Nationalizing the Modern: City and Nation Building, Architectural Modernity and the Politics of Transition in Egypt 1939–1965*

### VIRGINIA EMERY

U.S. Department of State Educational and Cultural Affairs funded  
Doctoral candidate, Near Eastern Languages and Civilizations, University of Chicago  
Research topic: *Image as a Tool of Spatial Organization in Ramesside Theban Tombs*

### CLARE FITZGERALD

U.S. Department of State Educational and Cultural Affairs funded  
Doctoral candidate, Art History, Emory University  
Research Topic: *The Palace in Ancient Egypt: Toward a Definition of Form and Function*

### THOMAS LANDVATTER

Department of State Educational and Cultural Affairs funded  
Doctoral candidate, Classical Art and Archaeology, University of Michigan  
Research topic: *Identity, Burial Practices, and Social Change in Greco-Roman Egypt*

### CAROLYN RAMZY

Department of State Educational and Cultural Affairs funded  
Doctoral candidate, Ethnomusicology, University of Toronto  
Research topic: *Coptic Taratil and a History of Musical Resistance; Singing Egyptian Nationalism*

### ERIC SCHEWE

U.S. Department of State Educational and Cultural Affairs funded  
Doctoral candidate, History, University of Michigan  
Research topic: *British Imperialism and Social Change in Egypt during WWII*

### ERIC TRAGER

U.S. Department of State Educational and Cultural Affairs funded  
Doctoral candidate, Political Science, University of Pennsylvania  
Research topic: *Political Party Formation and Competition in Egypt 1919–1976*



# ANNUAL REPORT 2010-2011

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Wittenberg University



# ANNUAL REPORT 2010-2011

## Statement of Financial Position

June 30, 2011 and 2010

As audited by PriceWaterhouseCoopers.

The notes, available by request from ARCE, are an integral part of these financial statements.

	June 30, 2011	June 30, 2010
<b>ASSETS</b>		
Cash and cash equivalents	\$ 10,168,296	\$ 8,156,946
Receivables and prepaid expenses	206,030	109,920
Pledges Receivable	407,178	622,474
Grants receivable	361,836	809,592
Deferred Sub-Grants	919,123	834,811
Investments, at quoted fair value	54,474,229	47,772,489
Property & equipment, net	97,660	175,005
Library collection	835,440	835,440
Deferred rent	146,185	152,917
<b>TOTAL ASSETS</b>	<b>\$ 67,615,976</b>	<b>\$ 59,469,594</b>
<b>LIABILITIES</b>		
Accounts payable & accrued expenses	\$ 452,028	\$ 340,881
Grants payable	130,636	213,585
Sub-Grants Payable	405,443	305,885
Refundable advances & custodial funds	9,685	9,525
Deferred revenue	2,920,062	1,604,764
Assets held in trust for others	10,233,649	9,168,965
<b>TOTAL LIABILITIES</b>	<b>\$ 14,151,503</b>	<b>\$11,643,605</b>
<b>NET ASSETS</b>		
Unrestricted	4,401,148	4,406,079
Temporarily restricted	18,425,620	12,946,008
Permanently restricted	30,637,705	30,473,902
<b>TOTAL NET ASSETS</b>	<b>\$ 53,464,473</b>	<b>\$ 47,825,989</b>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>\$ 67,615,976</b>	<b>\$ 59,469,594</b>



# ANNUAL REPORT 2010-2011

## Statement of Activities

For the year ended June 30, 2011

As audited by PriceWaterhouseCoopers.

The notes, available by request from ARCE, are an integral part of these financial statements.

	Total	Unrestricted	Temporarily	Permanently
<b>REVENUES AND SUPPORT</b>				
Grants	\$ 4,339,959	4,339,959	—	
Membership dues	\$ 132,822	132,822	—	
Contributions	\$ 189,726	24,848	1,075	163,803
Cultural endowment trust earnings	\$ 136	136	—	
Meetings, lectures & publications	\$ 118,871	118,871	—	
Investment income	\$ 1,805,987	761,465	1,044,522	
Net unrealized & realized gains on investments	\$ 4,433,670	(345)	4,434,015	
Other	\$ 7,142	7,142	—	
<b>TOTAL REVENUES AND SUPPORT</b>	<b>\$ 11,028,313</b>	<b>\$ 5,384,898</b>	<b>\$ 5,479,612</b>	<b>\$ 163,803</b>
<b>EXPENSES</b>				
<b>Program services:</b>				
Conferences/seminars	\$ 139,916	139,916		
Fellowships	\$ 289,780	289,780		
Library	\$ 118,602	118,602		
Public education	\$ 482,065	482,065		
Publications	\$ 107,990	107,990		
Restoration and conservation	\$ 3,074,542	3,074,542		
<b>TOTAL PROGRAM SERVICES</b>	<b>\$ 4,212,895</b>	<b>\$ 4,212,895</b>	<b>\$ —</b>	<b>\$ —</b>
<b>Supporting services:</b>				
Management and general	\$ 874,493	874,493		
Membership development	\$ 68,653	68,653		
Fundraising	\$ 142,814	142,814		
<b>TOTAL SUPPORTING SERVICES</b>	<b>\$ 1,085,960</b>	<b>1,085,960</b>	<b>—</b>	<b>—</b>
<b>TOTAL EXPENSES</b>	<b>\$ 5,298,855</b>	<b>\$ 5,298,855</b>	<b>\$ —</b>	<b>\$ —</b>
Total change in net assets before foreign exchange gain	\$ 5,729,458	\$ 86,043	\$ 5,479,612	\$ 163,803
Foreign exchange net loss	\$ (96,625)	(96,625)	—	—
<b>Change in net assets</b>	<b>\$ 5,632,833</b>	<b>(10,582)</b>	<b>5,479,612</b>	<b>163,803</b>
Net assets at beginning of year	\$ 47,825,989	4,406,079	12,946,008	30,473,902
Adjustments to Fund Balance	\$ 5,651	5,651		
<b>NET ASSETS AT END OF YEAR</b>	<b>\$ 53,464,473</b>	<b>\$ 4,401,148</b>	<b>\$ 18,425,620</b>	<b>\$ 30,637,705</b>





# Fellowships in Egypt 2013–2014

Applications accepted online • Deadline is January 15, 2013

## Fields of Study

Anthropology  
Archaeology  
Art & Architecture  
Coptic Studies  
Economics  
Egyptology  
History  
Humanities  
Islamic Studies  
Language &  
Literature  
Political Science  
Religion

The fellowship  
year begins  
October 1, 2013  
and ends  
September 30, 2014.

ARCE fellows receive  
a monthly stipend  
to be used for costs  
associated with the  
fellowship including  
living expenses,  
supplies, and  
transportation costs  
for the recipient.



*The U.S. State Department Bureau of Educational and Cultural Affairs (ECA):* Fellowships are available to pre-doctoral candidates in the all-but-dissertation stage and to post-doctoral scholars. Fellowships are restricted to U.S. citizens and are for a minimum stay of three months and a maximum of one year.

*National Endowment for the Humanities:* The NEH makes available one fellowship for post-doctoral scholars and non-degree seeking professionals for a minimum stay of four months and a maximum of one year. One of these fellows is chosen to serve as the ARCE Scholar-in-Residence, whose role is to promote collegiality at the Center.

*The William P. McHugh Memorial Fund:* The McHugh Award provides assistance to a graduate student to encourage the study of Egyptian geoarchaeology and prehistory (concurrent with an ECA fellowship for the study of Egyptian geo-archaeology or prehistory only).

*The Theodore N. Romanoff Prize:* This prize funds one, \$1,000 scholarship to support the study of the language or the historical texts of ancient Egypt. Term: Concurrent with ECA or NEH award.

Applications available at [arce.org/fellowships](http://arce.org/fellowships)

US Business Office  
tel: 210 821 7000  
fax: 210 821 7007  
email: [fellows@arce.org](mailto:fellows@arce.org)